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[PAUL BLINOV / 28]

FRONT: IRAN / 7

FILM: SHOTGUN STORIES / 35

MUSIC: FRED EAGLESMITH / 39

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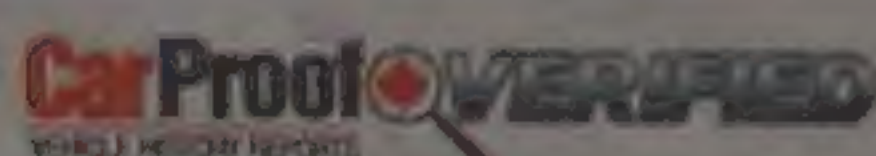
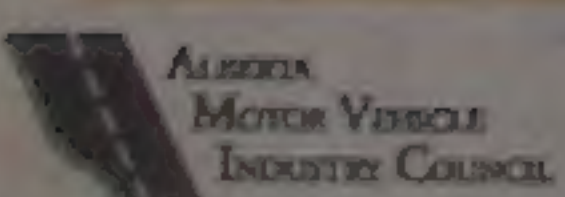
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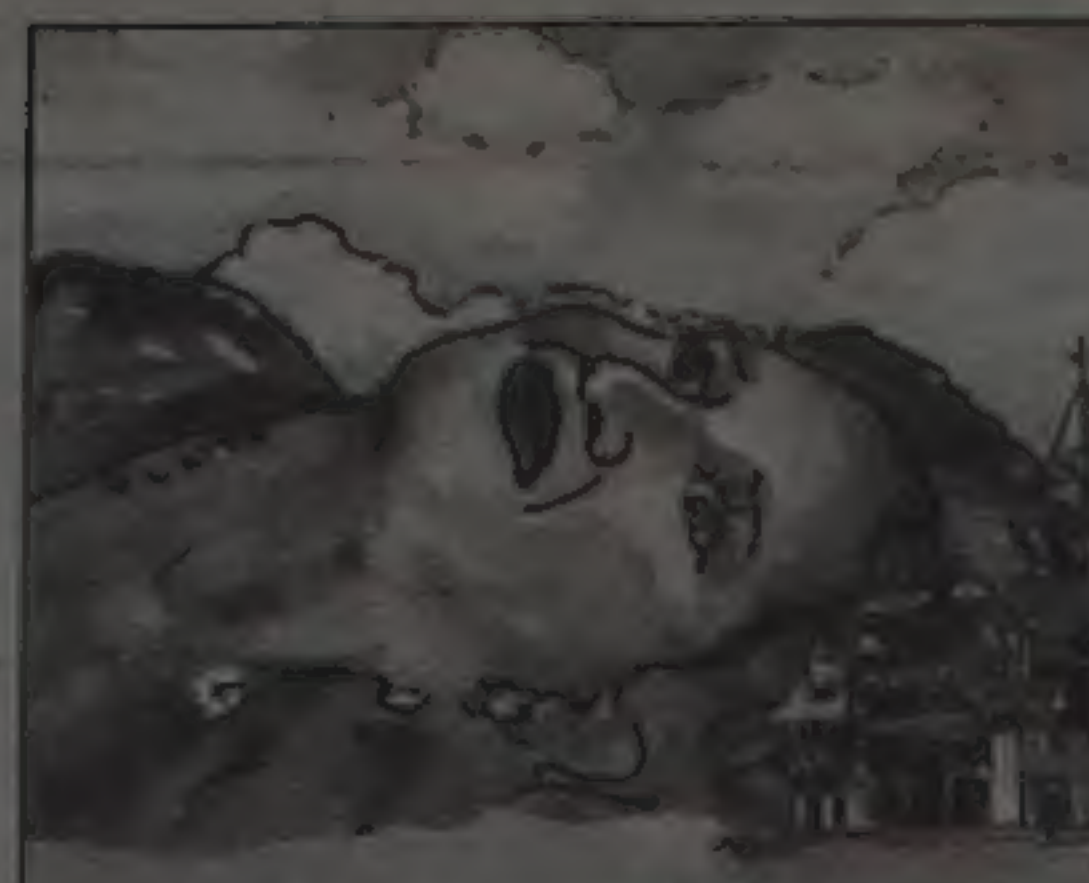
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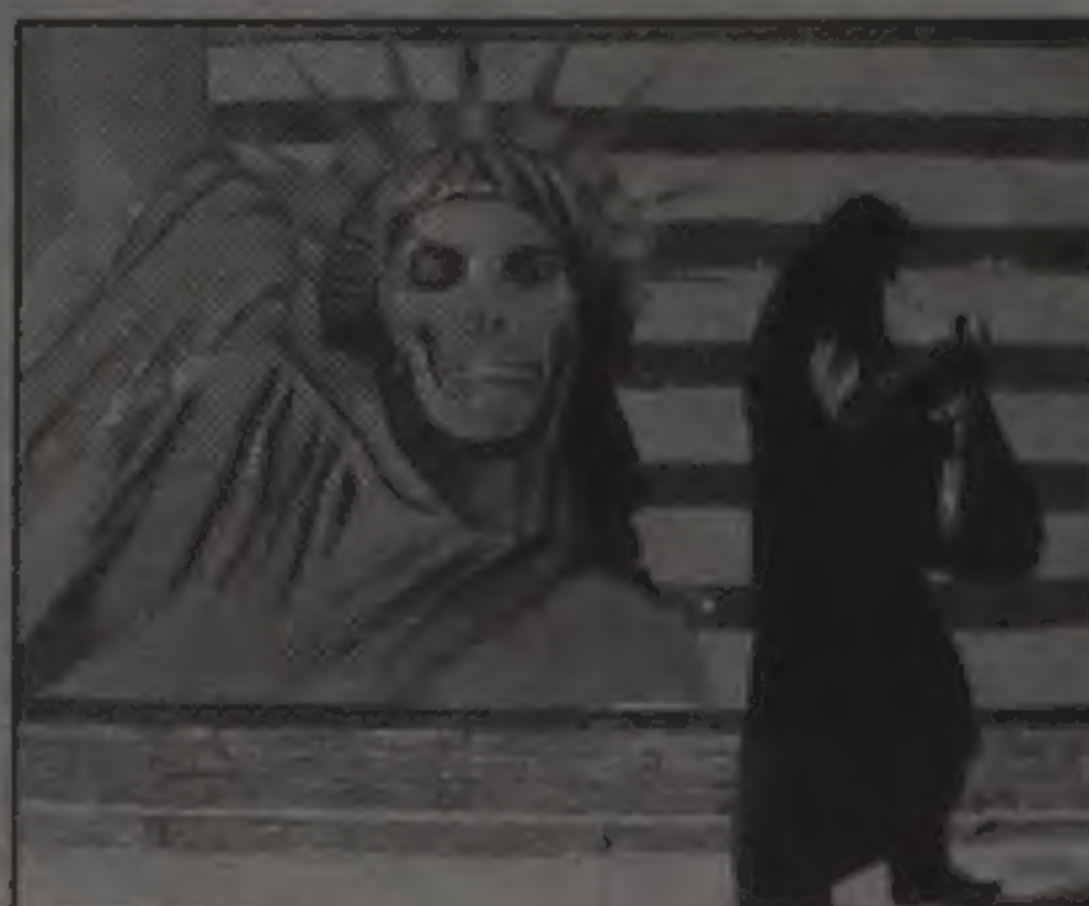
ON THE COVER



A ROCKY NIGHT FOR HIS MIDS / 28

"People will go as long as it fits a certain kind of tone: it's fun. It's not a heavy slog for a summer's night. It's clearly a breeze." —Stewart Lemoine, playwright, on the secret to a successful summer play.

FRONT



DISPATCH FROM IRAN / 7

"We had many hopes when the Revolution came [in 1982]. But look at us now. Look at our economy. Nobody can pay their rent. Look at me, I am educated and I am 60 years old. My job is to clean a hotel. Those ayatollahs want to keep us worrying about God while they get rich." —Hotel caretaker in Iran, on the challenges in his country.

FILM



SHOTGUN STORIES / 36

"It's a story built on the fragments and glimpses of a few days here and there. Even the violence comes in short-film moments." —Brian Gibson, critic, on Jeff Nichols' Southern-feud tale.

MUSIC



FRED EAGLESMITH / 39

"Sometimes I think you tend to use structure too much when you know how to do it, so you have to throw yourself off the gait." —Fred Eaglesmith, musician, on keeping his songwriting interesting.

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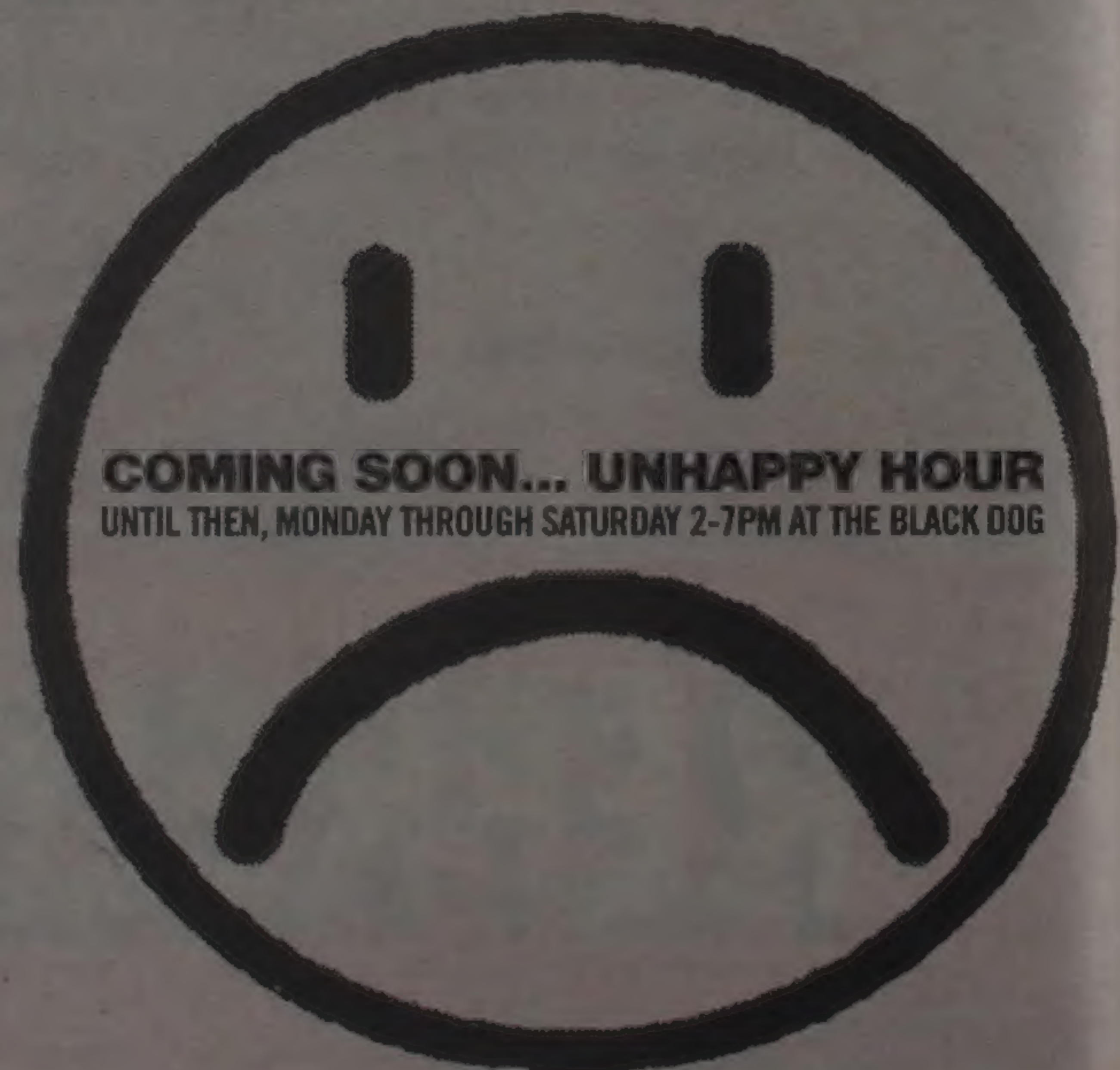
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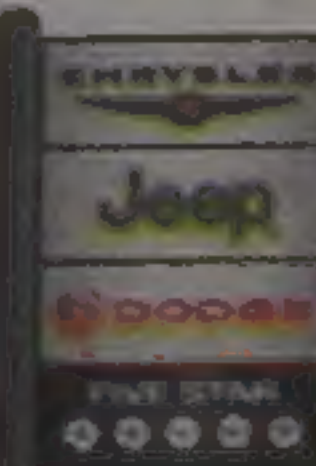
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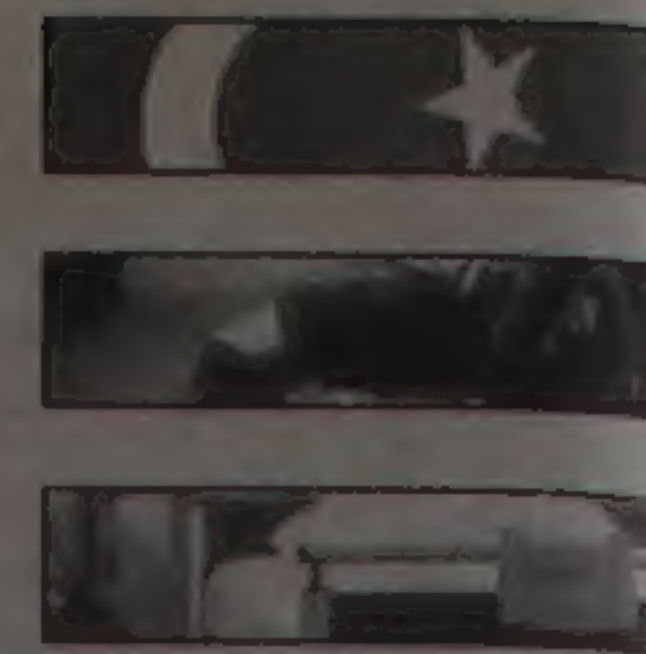
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Vague platitudes from G8

SCOTT HARRIS / scott@vueweekly.com

There is considerable debate as to the significance of the annual meeting of the Group of Eight (G8), which, in different numerical configurations, has brought together the heads of the most powerful nations in the world for a quaint and cozy face-to-face to discuss pressing international challenges and issue long-winded communiqués since 1974.

Some argue that the G8 Summit, which includes the heads of state of Canada, France, the UK, Germany, Italy, Japan, Russia and the US (plus, of late, some assortment of peripheral powers invited to have dessert or a quick coffee with the leaders at their behest) is a critical meeting which sets the broad agenda for global institutions largely controlled by the eight nations. Others counter that the three-day meeting is nothing more than a over-priced photo-op full of platitudes and PR which accomplishes nothing.

It is, in large part, an exercise in reading tea leaves, and there has emerged a cottage industry whose task is to decipher the carefully crafted language of the communiqués which issue forth throughout the meeting for hints of what the G8 does and does not collectively care about or intend to take action on. On substantial social justice issues the language is often tepid: "we are mindful of" or "we renew our commitment to." Other, less contentious issues are framed more definitively, as in the case of terrorism, which the leaders "condemn in the strongest terms" and "reaffirm our unshakable belief" in its eventual defeat.

And so the language of the much-watched statement on climate change—which was lauded by Prime Minister Stephen Harper and panned by environmental groups—was telling in its vagueness. The leaders "reaffirm [their] commitment to take strong leadership" on the issue and then proceed not to. The pledge to "consider and adopt" emissions cuts of 50 per cent by 2050 included no baseline year to measure by, leaving the target up to interpretation. They included no interim targets, allowing the leaders to return home and continue stalling on real action. And it continues to ignore the disproportionate role of the richest countries in the world in creating the problem, and their resultant responsibility to take the lead on the issue. In short, it makes no pledge to actually do anything—offering more proof of the irrelevance of the G8 as a forum to meet global challenges. ▽

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MAIL LETTERS

A SHOUT OUT TO THE SISTERHOOD

The op-ed by the Garneau Sisterhood ("Garneau Sisterhood organizing in response to sexual assaults," Jun 12 - Jun 18, 2008) was immensely powerful. I thank the writers from the bottom of my heart. I like how they turned the situation around from one of fear to one of empowerment, from one that tells women to go home early and lock their houses to one that says we can all stand together to work against these crimes. There is an important psychological difference between these two viewpoints; one is oppressive and one is empowering. We need to feel empowered in the face of these crimes, or else I believe the situation will not improve. I am another individual standing up with the Garneau Sisterhood against these crimes and their perpetrator.

ANONYMOUS

SANDOR WRONG ON COPYRIGHT

Steven Sandoz's editorial on copyright ("U can't touch this," Jun 26 - Jul 2, 2008) was so simplistic and poorly researched one might be inclined to think he was stumping for the Conservatives and willfully spreading misinformation.

This law will make you unable to unlock cell phones, make your DVD player region-free, run Linux on a modded Xbox or watch DVDs on a Linux PC. This law is a rights-restricting farce, and educated people across Canada know it.

Why would you want to have more than one copy of a song? To share with a friend, make a back-up CD, one for your computer, one for your iPod, maybe one as a cell phone ringtone. And why shouldn't you be allowed to? You paid for the damn thing after all, you should get your money's worth.

Heaven forbid you upload a family video of your family singing "Happy Birthday" to YouTube. \$500 fine!

Post a wedding photo to Flickr? A fine of \$500 to \$20 000 depending on how big a jerk your photographer is because he owns all the rights by default to the photos you hired him to take!

And finally, you aren't allowed to copy *anything* protected by digital rights management (DRM). Can't copy your DVD movies to your iPod: \$20 000 fine. Can't backup a video game. Oops, the kid stepped on it? Oh well, that's the law, better just buy another copy like a good little consumer.

Add to the fact the Conservatives are telling us this is "win-win" and "made-in-Canada" law, we should all know instinctively that it is anything but. For consumers there are no winners, only losers, and this law is made in America. The thing is, this isn't even about music. It is an attempt to stifle online creativity, limit fair dealing and gauge

the public to see if they're paying attention, for when they bring in even worse laws like the Anti-Counterfeiting Trade Agreement (ACTA). No thanks.

SIDNEY LEKSIC

I "HEART" NUKE POWER

With regard to Connie Howard's article on nuclear power ("Health risks from radiation make nuclear power an unsafe option, Jun 26 - Jul 2, 2008), I am from Port Hope and "safe" is exactly how I would describe the industry.

Natural gas costs 40 to 50 times more than uranium, and has done some non-imaginary killing; all the falsehoods Howard repeats must be suspected to be hydrocarbon money lies. If it were true that the politicians drafting energy bills are bought by industry representatives, they would all be anti-nuclear—and certainly the long paper chase nuclear developers must go through shows some degree of this—because established alternatives to nuclear energy have a lot more money.

GRL COWAN

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

Visiting the axis of evil: what you believe about Iran is probably wrong

SHANNON PHILLIPS / shannon@vancouverweekly.com

No, I didn't have to cover my face, just my head. No, nobody cared if I was American. No, nobody attacked me for being an "infidel." Yes, most anybody can get a visa. And no, it is not "dangerous." Nobody even tried to aggressively sell me a carpet.

Iranians turn hospitality into an extreme sport. Several times a day, intrepid young men would call out "Welcome to Iran!"—from car windows, passing motorcycles or across streets. We couldn't hide from friendly, ordinary people who just wanted to talk. Asking directions on a bus yielded paternal reminders to watch our belongings and a fistful of free bus tickets. The guy in the juice bar bought us two extra smoothies, though we had already bought our own, leaving us sitting awkwardly in the Tehran market with four cups of juice.

Canadians are always flabbergasted to hear that Iran is clean, safe, with excellent infrastructure, healthy food and drinkable tap water in cities.

Some of the most frequent questions from Canadians concern the position of women. While no one should pretend that Islamic theocracy is any friend to women, there's a difference between the position of women in Iran and US-backed dictatorships like Saudi Arabia.

Sixty-five per cent of Iranian university students are women. Government statistics—widely viewed by economists as incomplete—say that only 15 per cent of Iranian women participate in the workforce, but in Saudi Arabia, it's just five per cent. Unlike other Muslim countries I've visited, including Syria, Egypt and Morocco, one actually sees women in public in Iran—they're working in post offices, airports and dress shops. But make no mistake: women ride in the special "women's section" of the bus—and it's at the back.

All women must cover their head and wear long sleeves and a jacket that goes at least to the mid-thigh. More religious women wear the full chador, which is simply a huge piece of black fabric draped over otherwise modest clothing. But in cities, you'll mostly see women wearing a headscarf that covers half their head, skinny jeans, a stylish, fitted jacket and full makeup. Looking around, it's easy to imagine that if the regime changed the law tomorrow, a good half of the women in Iran's biggest, most liberal cities—Tehran, Esfahan, Shiraz and Tabriz—would toss their headscarves into the wind.

Still, I was happy to be travelling

NEWS IRAN

with my husband, because having a man around meant people were more likely to come up to us and chat. And, when conversations got serious (about religion, the economy or politics) people always spoke directly to my husband. Often, it was as if I didn't exist.

WHEN PEOPLE came up to us to talk, they usually just wanted to know what we thought of Iran. Often, we turned the question around: what do you think of Iran? If there was no one else around, the stories behind Iran's international headlines would bubble to the surface, revealing the private, daily struggles of ordinary people.

An older man, who worked as a caretaker in our hotel in Esfahan, described to us in his excellent English how he was a helicopter mechanic in the Shah's army prior to the Islamic Revolution in 1979. When I asked him about the brutality and economic inequality of the US-backed Shah, he nodded. "Yes, it was bad. We had many hopes when the Revolution came [in 1982]. But look at us now. Look at our economy. Nobody can pay their rent."

At one point, he choked back tears and glanced furtively around the hotel courtyard to make sure there weren't any Iranians within earshot.

"Look at me, I am educated and I am 60 years old. My job is to clean a hotel. Those ayatollahs want to keep us worrying about God while they get rich."

Iran just released inflation statistics for May—prices went up by 25 per cent in one month. Unemployment is at least 20 per cent. As the economy stagnates, workers are regularly jailed for demanding to be paid. In recent months, thousands of workers have gone on strike, staged sit-ins and blockaded roads. Their leaders are almost always jailed.

ONE DAY, while eating pizza in an Iranian fast-food chain in Esfahan, we were befriended by three 20-something university students. They took us out on the town—inasmuch as one can "go out" in a country where there are no bars and even the tea shops where one can smoke the flavoured-tobacco waterpipe ("sheesha" or "nargila") had recently been shut down—and opened our eyes to the challenges faced by young Iranians.

Religious police—who are everywhere—patrol public places, and demand to see ID if young people



walking together don't appear related. Dating is a covert exercise. Getting caught means a fine, or lashes if you can't afford to pay.

When the conversation goes deeper, it reveals an insecurity that goes beyond the challenges of public flirtation: wages after university graduation are pitifully low, working hours long and thankless. Young marriages—the only way to have a relationship—are difficult, stressful and frequently end in divorce.

"There is no way to afford rents, food, utilities and also save a little. Life is getting harder for everyone, even if I get a good job as an engineer," explained Mohsen, who we met while he was surreptitiously out with his fiancée and her sister.

I asked our young friends if they ever voted. "The elections are all rigged," said Mohsen. His future sister in law elaborated: "If we participate in these elections, it is like we are approving of this president, this system, and this government. And it is not legitimate, so we don't give it our time."

Almost all young Iranians we spoke to expressed a desire to leave. And hundreds of thousands of them do just that. The International Monetary Fund says 150 000 educated Iranians leave their country every year—the worst brain drain of the 90 countries the IMF measures.

Our young friends didn't cite human rights like freedom of expression, voting or assembly as their first concern—they were more preoccupied with the right to "hang out" with

members of the opposite sex in public, to get to know each other without the pressure of marriage and to live in relative economic independence once they finished their studies.

At the same time, everyone was well aware of Iran's appalling human rights record: the torture and execution of dissidents, trade unionists and journalists, the increased activity of the "religious police" since Ahmedinejad's election, the shuttering of 150 opposition publications in only two years.

WE ALL KNOW the TV footage too well: several hundred angry-looking men chanting "death to America" at rallies in Iran. We weren't able to attend any of those rallies, but Sean Kenney, a fellow traveller from London who works for the development organization Oxfam and speaks functional Farsi, recounted to us his experience.

He went to one of the rallies after Friday prayers, and was promptly befriended by some of the seemingly angry chanters who took time out to sit on the sidelines and shoot the breeze.

Kenney asked the Iranians if they really believed all that "Death to America/Death to Inglestan (England)" stuff. They responded that they were opposed to what the US and UK are doing in the Middle East. Kenney then asked them what they thought of him: "... because you know, I'm from 'Inglestan.' I'm English. Do you mean death to people like me?"

Kenney described the reaction he received as "genuine horror." The apologies, backpedaling, excuses and

explanations from his interlocutors culminated in several invitations to their homes for lunch.

Iranians are good at distinguishing between a people and their government—they have lived under enough terrible regimes to know that governments often don't reflect the wishes of the people.

In 1953, Iran's democratically elected president, Mossadegh, was overthrown in a CIA-backed coup—a prompt rebuke for nationalizing Iran's oil fields. Between 1953 and 1979, Iranians lived under a corrupt US-backed dictatorship. Hundreds of political prisoners were tortured and executed by the secret police.

With the overthrow of the Shah, Iranians went from the frying pan of a US puppet state to the fire of Islamic fundamentalist revolution. Conservative estimates are that the Islamic Republic executed about 10 000 dissidents in the 1980s.

Our view of Iranians as a black-clad, automaton, fundamentalist monolith seems to stem from our inability to recognize that Muslim countries—especially a country like Iran, where dissent is so brutally repressed—are still home to a great deal of political diversity. There are political conversations happening in Iran: between religious hardliners and moderates, feminists and clerical misogynists, neoliberal economists, leftists and nationalists. Repressive conditions dating back to the Shah's regime make politics difficult, but there were nonetheless 57 leftist political parties in the early 1980s!

The Islamic regime consolidated its power by committing an extermination of the Iranian left, with at least 10 000 executed, hundreds of thousands detained and exiled and many others simply driven into silence. And yet, even with the liquidation of opposition, women's, students', artists' and workers' movements continue a dangerous struggle in Iran.

MOST PEOPLE don't realize that Iran's president, Mamoud Ahmedinejad, was elected on a platform of doing something about the economy—not developing nuclear weapons, increasing religiosity or denying the holocaust. He promised to "put the nation's oil wealth back onto the people's dinner table."

Further, in the latest parliamentary elections, religious leaders barred 2000 of the 8000 candidates from vying for election—almost all of them

CONTINUES ON PAGE 14

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Liberals call for election investigation

SCOTT HARRIS / scott@vancouverweekly.com

Alberta Liberal leader Kevin Taft is calling on Auditor General Fred Dunn to launch an investigation into Elections Alberta's running of the Mar. 3 provincial election, which he says was plagued by irregularities and problems at the polls for voters.

In a Jul 7 letter to Dunn asking for a special report, Taft wrote that his request is based on a "great number of concerns expressed by voters about the conduct and management of the election campaign." A binder with some 80 pieces of correspondence outlining complaints and concerns was also sent to Dunn.

"Many scrutineers have called it the worst-run election they ever witnessed," Taft said in a release.

Elections Alberta, the non-partisan organization responsible for administering elections in the province, has

NEWS | PROVINCE

been widely criticized for its handling of the March contest, which saw just 41.4 per cent of eligible voters cast ballots—the lowest turnout in a provincial election in Canadian history.

The Liberals charge that hundreds of voters did not receive voting cards or received cards with incorrect information, a problem which was compounded when an overloaded Elections Alberta website crashed on the morning of election day. Incomplete voter lists at polling stations resulted in delays which caused some voters to leave without casting ballots.

No polling stations were set up on the Blood or Piikani reserves in southwestern Alberta, leaving thousands of voters with no option but to travel over half an hour to vote in the near-

est town.

A Jun 9 report prepared for Elections Alberta by Leger Marketing found that 11 per cent of those eligible to vote did not do so due to administrative or technical barriers such as being left off the voters list, being unsure of where to vote or having to travel too far to a polling station.

During the campaign it was revealed that roughly half the returning officers—who are appointed by the government to hire poll workers and ensure rules are followed—had ties to the Conservative party, a situation Taft also wants looked at.

"The fair and proper conduct of elections is one of the very foundations of democracy," Taft wrote in his letter to Dunn. "It is crucial that public confidence in the election system not degenerate, and I believe there is a risk of that happening if these problems are not addressed." ▼

Progress on road safety requires complex solutions

HEALTH | WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

Our government has been busy ramping up its health and safety efforts in recent months, proposing changes to food and drug safety laws (now thankfully on pause), and passing new impaired-driving laws. I'm all for successfully keeping those who still think it's OK to drive drunk off the road, but I'm not sure the new wider net that has been cast will be strong enough to stand up in court, big enough to fully address impaired driving or porous enough to avoid being a catch-all for things not relevant.

The new law, which goes beyond alcohol impairment to include drug impairment, has given the Canada Safety Council reason to call it premature. One of the problems, they say, lies in the scope created by making drug-impaired driving a criminal offense. Under criminal law, the accused in Canada are innocent until proven guilty, which means the law has to be able to hold up in court—something that will be a bit of a problem with most non-alcohol kinds of impairment, given that we haven't yet set defensible impairment levels for other drugs.

Not that the growing problem of non-alcohol impaired driving is something we should ignore. It's just that it's complex and resistant to simple solutions. For one, millions of us regularly drive on the effects of legal drugs—sleeping pills, antihistamines, decongestants, Tylenol with codeine, morphine pain meds, anti-nausea meds and anti-anxiety meds—many of which regularly show up in the blood of impaired drivers, and many of which can impair driving as much as alcohol can.

And even more of us regularly drive impaired for reasons that have little to do with drugs—driving into the wee hours of the night after a long day counting on caffeine to keep us safe, or with dementia (more than doubling our risk of a collision), or under time-pressure-induced haste, or grief-induced distraction, or screaming-child-induced desperation or a death wish—all of which clearly impair us, and all of which are complicated, difficult to measure and harder still to ban.

And there is of course the marijuana issue, the most obvious problem being that the presence of THC in the blood doesn't equal being impaired—THC, as is commonly known, lingers long after its effects have worn off, which means we'll likely see a lot of denial of use, challenges of charges, court backlogs, expense and little change in actual numbers of truly impaired drivers on the road. Because some will delight in looking for THC,

there's little doubt about that, all while the problem of over-confident, angry, testosterone-laden, cellphone-packing, risk-preferring young adults—arguably a much bigger problem—continues to be largely ignored.

I'D NEVER ADVOCATE driving under any kind of poten-

tially negative influence—ask my kids, who are very tired of my reminders that it's not safe to get in at 2 am and then hit the road at 5 am to get to their destination for 8 am. It's just that impaired driving, especially any non-alcohol-related kinds of impairment, is a problem that resists simplistic and heavy-handed solutions.

Effectively addressing road safety will require much more than stiffer penalties. Suspending licenses for any kind of poor road behaviour is a fair, inexpensive and reasonably effective tool, but really effective solutions will involve addressing things like the aggression and hair-trigger rage of so many on the road (research has shown profound reductions in aggression with omega-3 and mineral supplementation of modern on-the-run diets), education about the many different ways we're tempted to get behind the wheel impaired, reducing our need for medications of all kinds and making it respectable and easier to choose not to drive when certain medications are necessary.

But I'm wasting my time. That's all complicated and expensive, and we're already hoping that the new tighter laws will do the trick, and maybe even deter marijuana use as a nice little side effect earning us some brownie points with the US. Canada, with those currently at the helm buying into the idea of harsher punishment as the way to manage everything from choice in natural medicines to addictions and road safety, appears to be well on its way down the path toward bogged-down legal systems, fuller jails and good times for lawyers. ▼



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A century after the Young Turks, the 'deep state' of Turkey is challenged

COMMENT

DYER STRAIGHT

GWYNNE DYER
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The Ottoman Empire had already been in retreat for over a century when the Young Turk revolution broke out in July, 1908. Some of the Young Turks hoped to save the whole empire; others wanted to abandon the empire and rescue an independent Turkey from the wreckage. The latter group won the argument in the end, and although the rest of the empire fell under European imperial rule 10 years later, Turkey itself was saved. Now, exactly a hundred years after the Young Turks, the country is plunged into another constitutional crisis.

In March, the public prosecutor brought a case to Turkey's highest judicial body, the constitutional court, demanding that the ruling AK (Justice and Development) Party, re-elected only last year with an increased majority, be shut down for trying to subvert the secular state. He also wants Prime Minister Tayyip Recep Erdogan and 70 other senior AK party members banned from politics for five years.

Last week the government struck back, arresting two retired generals and 23 other people on the charge of "provoking armed rebellion against the government." One, General Hursit Tolon, was the former second-in-command of the army. Police allege that they were members of a state-backed gang that is suspected of a number of murders of prominent public figures with the



aim of destabilizing Turkish society and forcing military intervention.

But wait a minute. "State-backed?" Isn't the government itself the embodiment of the state? In Turkey, not necessarily. The conspirators, it is claimed, belong to what Turks call the "deep state," the alliance of senior judicial and military figures who still see themselves as the guardians of the secular Turkish republic that was ultimate result of the Young Turk revolution.

What the rebellious Young Turk officers demanded in July, 1908 was the restoration of the constitution that had been suspended 30 years before. It

brought a rough kind of democracy to the multinational empire, but the various ethnic nationalisms, Bulgarian, Kurdish, Greek, Arab, Armenian—and, above all, Turkish—were already too strong for a unified state to survive.

The Ottoman empire went under at the end of the First World War, leaving a decimated Turkish population (only eight million in 1918) to fight for its independence against British, French, Italian and Greek invaders who sought to carve Turkey up between them. The man who led that independence struggle, Mustafa Kemal Atatürk, founded the Turkish Republic in

1923, and he made it one of the most rigorously secular states in the world.

Ninety-nine per cent of Turkey's citizens are Muslims, but political parties are banned from appealing to religion. Even religious symbols are seen as dangerous: women wearing "Islamic" headscarves are not allowed inside state institutions, including universities.

INITIALLY, this militant secularism was a tactic for wrenching a largely illiterate and deeply conservative peasantry out of its medieval ways and catapulting the country into the 20th century. Turkey must never be weak again, and to be strong it must be "modern." But as the decades passed, the reformers turned into a self-selecting "republican" elite who justified their privileges by claiming that they had a mission to defend the secular state.

What they have ended up defending the state against, in fact, is democracy, which challenges their arbitrary power. Faced with a democratically elected party that has Islamic roots (although it has been staunchly loyal to the secular constitution), they have begun waging an open war against it in the courts. They have also launched a secret and violent struggle against it in the shadows, a struggle that has already cost lives. Some fear that it could end in a military coup, but that time has passed.

A hundred years after the Young Turk revolution, the Turks are again at a crossroads. It is quite possible that the court will decide to ban the AK Party later this

year, just as it rejected the new law allowing women students to wear the head-scarf at university last month. Many senior judges are part of the "deep state." But it is not 1908: the outlook this time is a lot brighter.

The 75 million Turks of today have about the same per capita income as Russians or Romanians, and about the same range of social attitudes, too. Turkey is not going to turn into a theocratic dictatorship, because very few of them want such a thing. However, quite a few of them do want a state that does not despise or penalize them for being publicly pious. Quite a few others who are not at all devout support the AK Party anyway, because they know that in the current crisis it represents democracy, tolerance and the rule of law.

It will turn out all right because the self-nominated defenders of secularism are transparently cynical in their attempts to manipulate popular opinion. And it will be all right because the AK Party leaders have clearly decided that it's not worth having a bloody political battle now, when it's obvious that they have already won the war.

If the court bans AK, they will all resign from power peacefully, in obedience to the law. Then those who are not banned from politics entirely for five years will reform the party under another name, and fight and win another election. And bit by bit, the "deep state" will wither away. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

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Another escort death has sex trade workers debating how to stay safe

BRYAN SAUNDERS / bryansaunders@vancouverweekly.com

In the early hours of Jun 30, 20-year-old Chantel Brittnay Robertson, an escort, went missing. Days later, Robertson's remains were exhumed from the yard of an Edmonton residence, and the medical examiner concluded that she had been strangled to death.

Reports of Robertson's murder, the second death of a sex-trade worker in less than a month, immediately renewed calls to crack down on those who buy sex and do more to get the women who sell sex out of the business.

However, others, like Carol-Lynn Strachan, counter that this anti-prostitution or abolitionist approach is actually the root of the problem.

"It has murdered. It has killed women. It has had them beaten. And it has driven them out of the city. If this is what they hoped to accomplish, then good, they've done it!" Strachan exclaims, indignantly.

A prostitute for over 20 years before retiring from the business to pursue other interests, Strachan is also a member of the Sex Trade Workers of Canada, a group of about 500 prostitutes and human rights activists concerned with the rights and safety of those involved in the sex trade.

"[The abolitionists'] whole thought of eradication is one of the top reasons women are found out in the Strathcona County fields. If this [approach] is working then how come

NEWS | PROSTITUTION

we find so many women dead?"

There are already anti-prostitution measures in place in Edmonton, Strachan notes, pointing to the prohibitive \$1700 licensing fees women must pay and the criminal background check that women must pass in order to get an escort license.

The problem with these measures, Strachan argues, is that if a prostitute wants to operate indoors, more often than not they turn to street-level prostitution first, in order to get enough money to pay the exorbitant fee.

Furthermore, women who want to escape the often violent streets to work in what Strachan describes as the safety of an escort agency often cannot get a license to do so, because they can't pass the criminal record check. As a result, these women continue to work on the streets, hoping they don't get killed, or they advertise themselves illegally on internet dating sites and hope the authorities don't catch them and slap them with a hefty fine.

What we should be moving towards, Strachan says repeatedly and with exasperation in her voice, is legalization of prostitution and all the activities surrounding it, for the safety of all the women who want to be in the sex trade.

FOR SOME, the idea that any woman



wants to be in the sex trade may be hard to swallow. But it is an idea that Strachan unwaveringly defends. She believes that about half of women involved in street-level prostitution want to be there. When asked about indoor prostitution through businesses such as escort agencies and massage parlours, Strachan says the figure is probably even higher, maybe even in the area of 99 per cent.

However, a 1998 report, "Prostitution in Five Countries: Violence and Post-Traumatic Stress Disorder," states the opposite, saying that 92 per cent of women involved in prostitution want out of the trade. A different report examining prostitution in about a dozen countries, conducted in 2003, agrees, saying that 89 per cent of prostitutes want out of the business but cannot leave for various reasons, including not having other means of economic support, threats of violence against them if they leave, mental health issues or problems stemming

from drug and alcohol abuse.

Statistics like this can't be trusted though, Strachan says, because they're usually conducted by organizations whose business it is to get women off the street and thus have a financial investment in the matter, or they are conducted by groups morally opposed to the whole business of prostitution.

The perception that most prostitutes are mentally ill, or abused, or drug or alcohol addicts or were all forced into the business, is also false, Strachan argues. She points to herself as an example of someone who consciously chose to be a prostitute, until, she says, she "just got bored of it." There are some drug-addicts, mentally ill and victims of human trafficking in the sex trade, Strachan admits, but she says they are the exception and not the rule.

The real problems aren't drug addiction or mental illness, Strachan says. One of the problems is when sex trade workers fail to follow safety protocols. The death of Chantel Robertson proba-

bly could have been avoided, Strachan says, if Robertson's driver had stayed outside the client's house instead of driving off for an hour and leaving her all alone before coming back. Alternatively, some kind of call-in procedure could have also been followed, meaning that if Robertson hadn't called her driver by an agreed-upon time, someone would have come to Robertson's rescue within minutes.

The other problem, Strachan says, is that prostitutes who report violent men to the police are often not taken seriously.

"You have to force the police to press charges," Strachan gasps, but she hopes legalization could change that.

TRISTINE WHITE advertised herself illegally on internet dating sites for 10 years, before finally "finding some self respect" and getting out of the profession. White agrees with Strachan that the \$1700 fees that escorts are forced to pay is nothing more than "legalized pimping" by a city that offers sex trade workers little assurances of safety in return.

White disagrees, however, with the idea that the majority of women working in the sex trade made an educated decision to do so. As an Aboriginal woman who looks Caucasian, White explains that during her childhood she was accepted by neither her Aboriginal nor her white peers. As a result, White got involved in drugs and alcohol with some fellow

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profits and eventually started to have underage sex. As she puts it, she was presented with a way to finally fit in, and what she thought was a great way to make money.

After a while, you lose your self respect and think, 'Well, I might as well charge. I mean, I'm giving it away for free,'" White says.

When it comes to legalization, White is adamantly against the idea. First of all, she points out, the business is inherently unsafe.

Unless there's someone sitting on that couch with you, or in the room with you, you're not safe. If he's going to kill you, he's going to kill you no matter what."

For this reason, some organizations fear that legalization will only result in more women getting into the sex trade and, as a result, more women being hurt.

"By legalizing prostitution, you're saying its okay to buy someone else and do whatever demeaning thing you want to them," White says. She then demands, "How much do you think you're worth? What's your worth to be fisted? And would you want your daughter working in the brothel?"

In a worst-case scenario of what legalization could bring, White is afraid that women will one day go to an unemployment office to collect welfare, and be turned away because prostitution will be considered a legitimate way of earning a living.

"They're going to be told that they can go work at Billy's Brothel because they have a vagina! They're employable!" White exclaims.

Monica Valiquette has worked as a street-level prostitute and an escort for 30 years, and has no plans to quit. Legalization, she says, is something that she definitely supports.

Over the phone, as she cheerfully drives to a client's apartment, she says that government officials should consider adopting a model like the one that was adopted in New Zealand a few years ago.

In New Zealand, prostitution between consenting adults and everything surrounding it has been legalized.

"They've basically built a brothel [the size of a city block]," Valiquette explains. "The girl can still market her wares on the street. And when the fellow is prepared to hire her, he goes [over to an attendant], shows his ID, rents the place for \$15, and gets the room for the hour. They do their thing and he leaves.

"Basically, somebody is watching the girl at all times in the sense that they know she's there—they know the room's been rented," Valiquette summarizes.

The idea sounds great in principle, but according to some critics, it is White's nightmare come to life. Impoverished New Zealand Aborigines make up a disproportionate number of the prostitutes in brothels like these, and while legal prostitution has doubled under such systems as this, illegal prostitution is thought to have quadrupled.

Furthermore, a recent report on the sexual exploitation of children notes that "the presence of a thriving adult sex industry in a community [has] the effect of increasing child prostitution in that same community."

In addition to this, police records show that in the Nevada state counties in which prostitution is legal, the rape rate is roughly 50 per cent higher than it is in the rest of the United States, even when compared with other major urban areas like Los Angeles.

And so, the debate about what to do about the world's oldest profession rages on. And with a hint of sadness in her voice, White proclaims that it will probably continue to do so, forever. ▽

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2) Dangerous feat. Akon
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3) Shake It
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4) Lollipop
Lil Wayne

5) When I Grow Up
The Pussycat Dolls

6) Take A Bow
Rihanna

7) Viva La Vida
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8) Never Too Late
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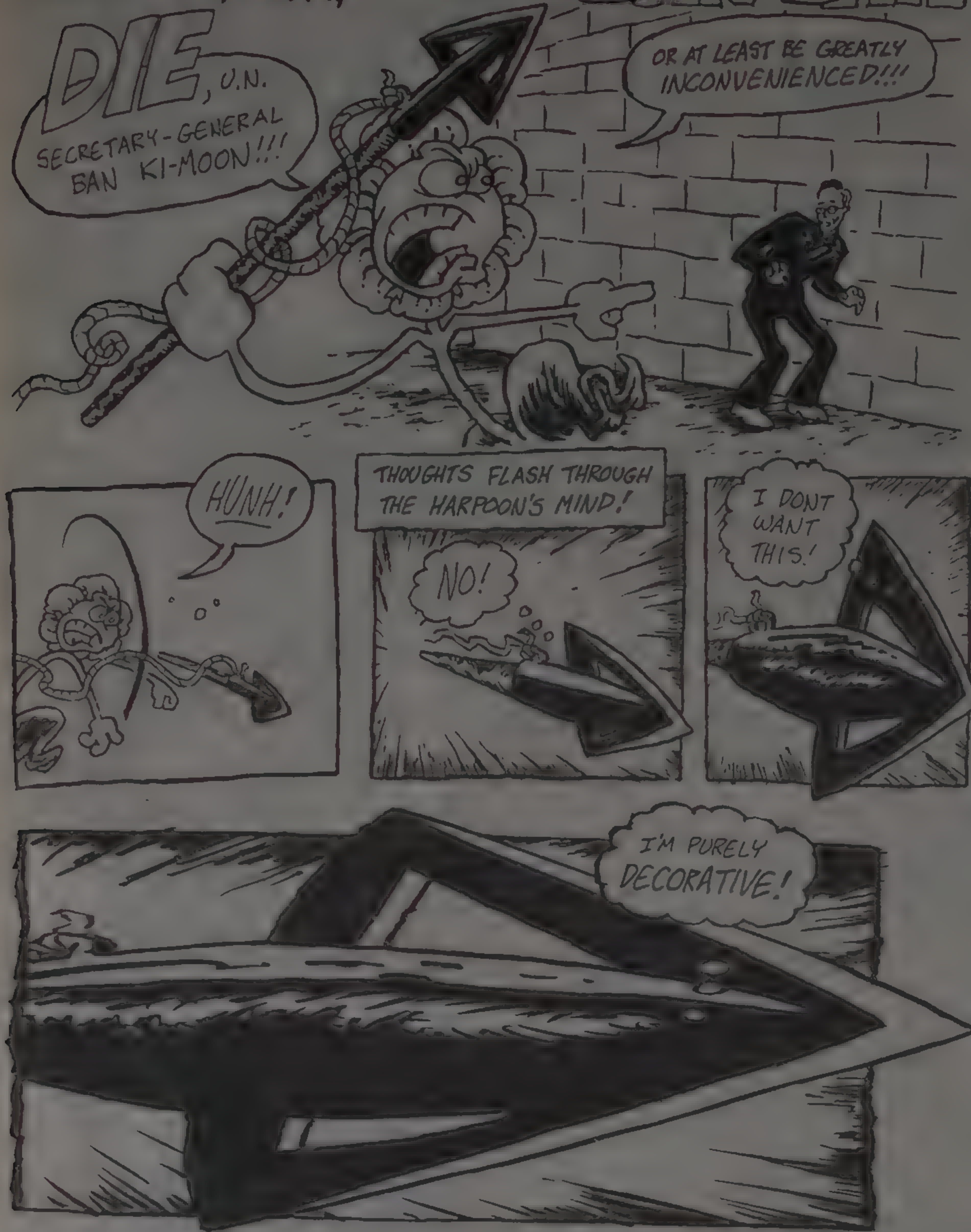
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IRAN

CONTINUED FROM PAGE 1

associated with reform-minded parties or groups.

Still, many Canadians I've spoken to since returning home seem unable to grasp a simple concept: Ahmedinejad doesn't speak for many ordinary Iranians. Think about it—you wouldn't think all Americans are happy with the Republicans because you've seen a few clips of George W. Bush's speeches. The same holds true for Iran.

Despite CNN's version of Ahmedinejad as a crazed maniac with his finger on the button, the Iranian president actually has very little power. Any important decisions have to go to the Supreme Council of Ayatollahs, which is controlled by religious clerics who are also the country's biggest capitalists. The populist, pro-poor economic promises that got Ahmedinejad elected in the first place have all died at the doorstep of the millionaire mullahs.

Over the past year, Iran's top-ranking clerics appear to have lost their enthusiasm for Ahmedinejad's populist approach to economics, and a quiet wave of neo-Thatcherism appears to be the preferred solution to Iran's economic woes. In November 2007, the regime announced—to barely a whisper of international attention—privatization of 70 per cent of Iran's national industries. Since then, many sold-off factories have simply been shut by their owners, leaving workers unpaid and with little other option than to stage sit-ins, strikes and blockades.

How Iran's peculiar brand of isolated state capitalism will respond to wholesale privatization is anyone's guess, but one thing is clear: it is state-run enterprises, such as utilities, gas companies and trains, that keep prices down for ordinary Iranians. Privatization is likely to increase inflation—worsening ordinary people's economic situation, which may lead to a real challenge to the regime.

NOT ONE PERSON—in probably 50 lengthy conversations—cited Iran's

nuclear program or the threat of American air strikes among the repertoire of anxieties about their country. Not one. I even sort of forgot about the issue for a couple of days, until our English friend, Oxfam's Sean Kenney, made a point of asking a few people about nuclear technology.

"All we are doing is making nuclear power for electricity," insisted one older gentleman in Yazd, a desert city in the south. "But because this president of ours was born 3000 years too late, he is so backward, everyone thinks we are out to attack the world!"

As a signatory to the nuclear non-proliferation treaty, Iran has every right to develop nuclear technology for peaceful purposes, and the US *National Intelligence Estimate on Iran*, released in December 2007, makes it clear that Iran suspended all weapons development in 2003. The consensus among the US intelligence community is that Iran is no longer concealing weapons development (though it did throughout the '80s and '90s), has no ability to develop a nuclear weapon, and even if the country began weapons development today it would not have one until 2015.

Despite this, the Americans and the Israelis continue to flout reality, whipping up fervor among their paranoid electoral base for narrow political ends. There is still speculation that the Bush administration—or the Israelis—will initiate air strikes on Iran prior to the US presidential election in November.

The Islamic Republic is a corrupt brutal theocracy, and Iranians should—just as they did to the US-backed Shah—give them the boot. The regime shouldn't merit the support of leftists in the West, as it sometimes does, simply because it spouts anti-American slogans.

Criticizing the Islamic Republic is difficult when the other side of the debate is held up by the likes of Dick Cheney. But after spending time in Iran, it's clear to me that the people of that country will one day—hopefully if the right international pressure is applied—be able to choose their own government without the "help" of thousands of dead civilians at the hands of American missiles. ▽

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European Lounge puts the Accent on Whyte

ERIN MIKALUK / erin@vuwweekly.com

In my circle of friends, 24 years old generally means university exams, living at home with the parents, partying on the weekends and trying to figure out exactly what you want to do with the rest of your life. Four recently graduated U of A business students are breaking that mould, though, with a new entrant to the gourmet dining and lounge scene on Whyte Ave.

Simon Hamilton, a 24-year-old, South African-born bartender, is not only a recent business grad of the U of A, he's now the operating manager of the hip **Accent European Lounge**. He is modest, yet clearly proud of the restaurant's current success. "It took us awhile to get to where we are, but there has been a shift and we're starting to get very busy," he optimistically shared. "In this industry, it's easy to fail. We looked at what was missing in Edmonton's dining scene and tried to create something that would fill different demands." The result was the upbeat, trendy, European-focused Accent Lounge.

A smiling server in gold flip flops greeted us immediately upon entering the restaurant. As you might expect from a lounge, the space was softly lit and covered in dark wood and copper tones. Exposed beams of wood ran across the ceiling and silver lanterns were harnessed to the wall in strategically placed spots around the room for that perfect level of light. I felt like I'd been transported to an old English pub with a decidedly fancier feel.

High-rising tables for two with sleek bar stools and glowing tealights intermingled with low-lying, casual booths and comfy tables for up to 10 people. Funky modern art displayed abstract and landscape scenes from Europe. Soft jazz music danced through the air. The atmosphere had intrigued me, but what really mattered was the menu. Being of Danish descent I was quite curious about what dishes, out of the thousands of European specialities, would be offered.

The menu didn't disappoint. A balanced selection of well-priced German weiner schnitzel, Hungarian beef goulash, steak tartar and French mornet offered tempting choices. "We spent months trying dishes and basically went around the world, food-wise, to find the ones we liked. They are staple European dishes, but with our own twist," Hamilton explained. "Our plan is to add more."

BESIDES THE EUROPEAN selections, an assortment of salads, sandwiches, pastas and more standard entrees like salmon, chicken and filet mignon were also available. Appetizers ranged from classic bruschetta to garlic shrimp to a whole tail of bacon-wrapped lobster.



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We decided on the hummus (\$9) to start, and after sifting through the extensive imported beer and wine list, ordered the Czech Litovel Light (\$6.50/pint) and German Warsteiner Dunkel Dark (\$6.25/pint). For dinner, my husband went with salmon. I choose the French Mornet—tonight, I was all about the European experience.

The quick, attentive service delighted us. Our drinks and appetizer arrived swiftly and I was shocked to see what resembled a small, wooden baseball bat resting on top of the bowl of hummus. "You muddle the spread into the consistency you like," our server offered in response to our confusion. "Chunky or creamy, it's up to you!" My husband was like a kid with a new toy and got to work immediately. He started banging away with the mallet until he felt it was perfect—and perfect it was.

Light orange in colour, the hummus was peppery and packed just the right punch in the garlic and chickpea departments. It was accompanied by crisp and crunchy ciabatta, flatbread and baguette toasts, lightly seasoned in garlic and herbs. We were highly entertained by dipping and scooping large piles of hummus onto the different styles of bread, and our appetizer disappeared within minutes.

We didn't have long to digest all that bread before our entrees were delivered. My husband's salmon (\$23) was magnificent. It tasted of fresh rosemary

and sweet maple and was served with a large amount of colourful veggies. The fish was soft and flaky and the bite I was able to swindle from him melted in my mouth on impact.

My mornet (\$14) was even more delicious. Served in a plain white bowl, the dish seemed to be the French version of shepherd's pie. Tender morsels of chicken and juicy slices of Portobello mushrooms sprinkled with grated parmesan cheese, rested on top of a hefty pile of creamy mashed potatoes: Each bite was pure bliss, offering an incredible blend of strong parmesan and Portobello flavours with lighter hints of the white wine cream sauce. I caught myself trying to think up ways to recreate the mornet at home.

DESPITE A VERY distinct full feeling, nothing was stopping me from cracking that dessert menu. I skipped the fruit-filled crepe, brownie with cream cheese frosting and Italian sorbet with champagne in favour of the Blackout Torte (\$7). Layers of moist chocolate cake filled with Parisienne cream—for a chocaholic, that's pretty much impossible to pass up. But, after a few bites of the rich cake topped with a massive scoop of whipping cream, I was glad I had my husband there to help finish it.

At Accent, being 24 years old no longer means just sitting around waiting to figure out what to do with the rest of your life. For four recent business grads it means hard work, lots of fun and having discovered the difficult recipe for restaurant success.

For just under \$80, including tax, we experienced a taste of European food and flair. Next time, I plan to try out Germany. ♥

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Every time I see a brown paper muffin bag—whether lying innocently on a table, its contents just waiting to be consumed or in the grasp of someone hurrying down the street—I shudder. It's not the bag that bothers me; it's what's inside.

Muffins, those small (well, not exactly small anymore), round-ish creations that are consumed by hordes of people every single day, are impostors. They bill themselves as being healthy and nutritious, as wise and virtuous food choices. Or that's how we choose to see them, anyway. But lurking inside those neat and tidy packages are fat and sugar numbers that rival some of the most decadent desserts.

I too was once an unknowing muffin eater, happy to chomp away on the innocent-looking domes of deception, content in my conviction that I was being healthy and wholesome. But now that I'm aware of the unrelenting facts, my muffin-eating habits are not what they used to be. Now, most of the time, I make my own muffins: kind of a quality control thing. And while I do confess to making the sugary/dessert-y type once in a while, my main focus is on hearty, healthy muffins, stuffed full of nutritious ingredients instead of sugar and fat. Muffins are as easy to make as they are to eat—a huge bonus. Plus, once you've made a few batches, it becomes fairly simple to take a recipe and modify it to make it healthier.

I DECIDED TO TRY Sam's Carrot and Apple Muffins from *Country Baking: Simple Home Baking with Wholesome Grains and the Pick of the Harvest*, a cookbook I use quite a bit. It uses more whole grains and less sugar than most cookbooks. But what caught my attention was the blurb before the recipe describing them as "every bit as good as carrot cake."

After preheating the oven to 375° and lining my muffin tin with jumbo muffin cups I dug out my grater and grated the carrots.

I threw that into my big mixing bowl

FOOD AT HOME JAN RUSTIN and Community

and then worked on grating the apple (I used a Granny Smith). I ended up using two small ones, giving me 1 1/2 cups of apple instead of the 1 cup the recipe asked for. I decided to throw it all into the bowl anyway. Then I plunked in 1/2 cup of brown sugar (I usually use a bit less than the recipe asks for) and about a cup of raisins (1/2 cup just didn't seem like enough) and stirred everything together. Not being a big fan of chewy lemon peel, I decided to leave out the lemon zest.

I broke the egg into another little bowl, beat it lightly with a fork, and added the oil and milk (I used one per cent). Since most muffins are perfectly fine with only 1/4 cup of oil, that's what I used. Besides, these ones had the added moisture of the apples and carrots, so I didn't think they'd need that extra bit of oil.

Finally, in a third bowl, I mixed together the flours, baking powder, baking soda, salt, cinnamon and allspice—but not without a few modifications. Instead of the white flour, I used a combination of spelt flour and barley flour. Then I added about 1/2 cup of ground flax. It doesn't change the taste but adds a whack of nutrition. Finally, instead of 1/2 teaspoon each of cinnamon and allspice, I added about a teaspoon of both. With whole grains, spices can sometimes get lost.

Then it was time to start combining all the different mixtures. First, the egg mixture went into the carrot mixture. After that was stirred together, I dumped the flour in and gently mixed it just until it was blended. Just don't over-mix the batter—the muffins won't be as tender. Into the muffin cups it went (I filled them almost to the top) and then into the oven. I set the timer for 20 minutes and waited.

IN NO TIME AT ALL, the heavenly smell of cinnamon and allspice was swirling around the kitchen. Although I was tempted, I resisted peeking at them through the oven door: I didn't want to jinx anything. When the timer dinged its

annoying three dings, I pulled open the door and was greeted by lovely looking muffins. Big, brown and inviting—but not quite done.

They were still a bit gooey in the middle, so I baked them for about four more minutes and then left them to cool on the stove. That was the plan anyway, but their amazing smell quickly overpowered me. I had to have one, even though they were

still piping hot. They were delicious—not carrot cake delicious, but delicious nonetheless. They were light yet hearty and not the least bit dry. Plus, they didn't have all the fat and sugar that carrot cake does; they were actually good for me.

Try these. This isn't your stereotypical health-zealot whole grain baking with hard, dry, heavy, flavourless results. It's just delicious baking that also happens to be good for you. ▼

SAM'S CARROT AND APPLE MUFFINS (FROM KEN HAEDRICH'S COUNTRY BAKING: SIMPLE HOME BAKING WITH WHOLESOME GRAINS AND THE PICK OF THE HARVEST)

1 cup loosely packed grated carrot
1 cup loosely packed grated apple
2/3 cup packed light brown sugar
1/2 cup raisins
finely grated zest of 1 lemon
1 large egg
1/3 cup vegetable oil
1/2 cup milk
1 1/2 cups whole wheat flour
1 cup unbleached flour
2 teaspoons baking powder
1 teaspoon baking soda
1/2 teaspoon salt
1/2 teaspoon cinnamon
1/2 teaspoon allspice

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WINES | NICE LEGS

This past weekend I really felt like exploring the depths of the bargain aisle at the liquor store. I found a couple Australian wines that I hoped worthy of the try.

First I cracked—or, more appropriately, twisted—a bottle of **Wine Wars Scrubby Rise 2006** (\$14). This Stelvin-screw-top-sealed wine is from a very new vin-

tage and is a tried and true blend with a hint of adventure. Produced from a roughly even split of Shiraz and Cabernet Sauvignon, this wine also contains about 15 per cent Petit Verdot. I found this dense, red coloured wine emitted tons of fruit on the nose—in fact, it was probably a bit excessive.

When I first tried it, I found the wine had nice fruit at the front of the palate but was rather tart. While it was nice at the beginning of the taste and quite approachable, I found the continuing flavours a little simplistic. The flavours did flow reasonably well through the evolution of the taste, but overall it was still a bit one dimensional. Nevertheless, for \$14, it was a nice summer adventure.

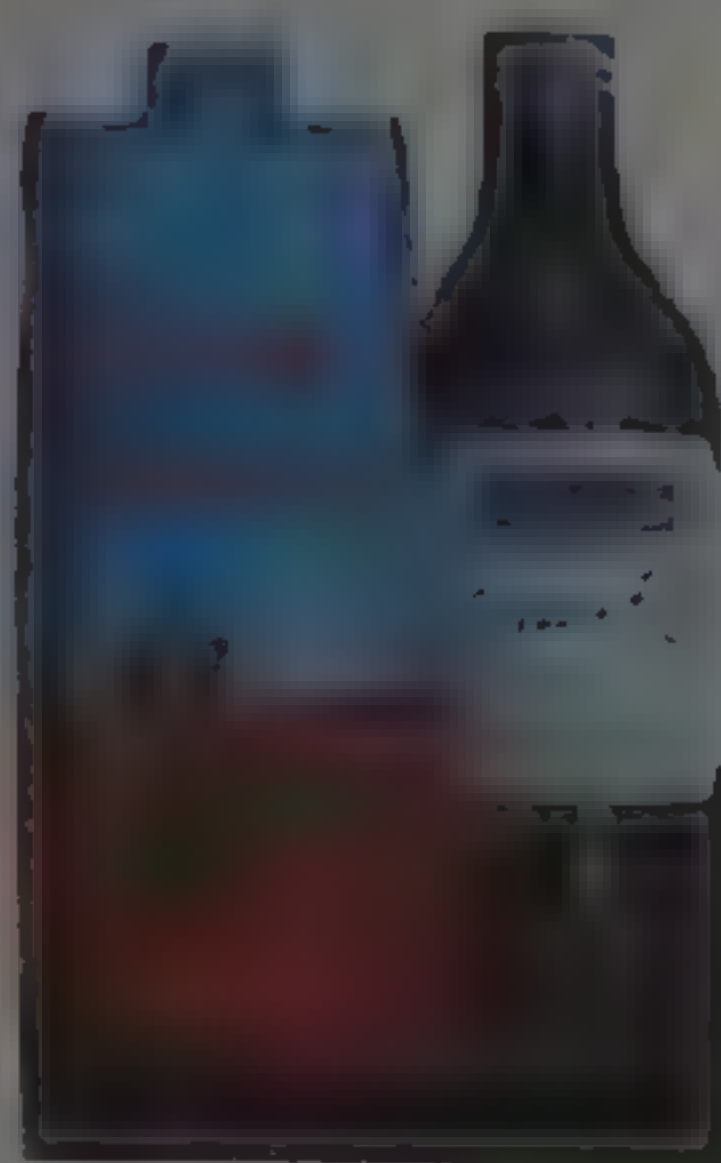
NEXT, I VENTURED into the world of a crushable "Prisma Pack," more or less just a clever name for a Tetra Pack. The

Thirsty Lizard Shiraz 2005 (\$15) comes in a one litre container and thereby offers 33 per cent more than a standard bottle. Roughly adjusted to 750 ml, this wine is priced at \$11.50. Very affordable, but the proof is in the juice.

Upon pouring this deep, clear raspberry-coloured wine, I noticed a pleasant, fresh, fruit-driven nose that was consistent and fun, although the tannins did get in the way a bit. At first, I found the wine had nice fruit in the front of the palate and that it flowed well through to the middle of the palate. I was a little disappointed, though, that it seemed to completely disappear once it reached the middle. I was ready to toss it off as a simplistic wine without much nuance.

As I began tasting my second glass, though, I found the fruit to be more consistent through the whole taste. I found the flavours lingering in the back of my palate. Quite a refreshing improvement over a short period of time. Again, far from stellar, but still quite nice!

I called this article cheap and cheerful for a reason. With so many horrible wines on the shelves—and some of them costing a lot more than either of these two—if you're a looking for a nice, cheap bottle to kick off the weekend, these are two good choices. ▽



FOOD NEWS!

DISH WEEKLY

FORK IT OVER

Edmontonians once again have a chance to sample the food at some of our city's best independent restaurants with the return of Original Fare's Fork Fest. From Sun, Jul 13 to Thu, Jul 17, and again Sun, Jul 20 - Thu, Jul 24, in addition to their regular menus, the 18 restaurants that make up the Original Fare eateries—including the likes of Culina, the Blue Pear, Il Portico and Von's—will be offering set-course menus of \$20 or \$35. If you've never been, it's the perfect chance to sample some of their specialities. For more info, visit originalfare.com.

FLAVOUR COUNTRY

Discover the wonderful tastes of local food with the first ever Edmonton's Countryside Taste of Summer this Sun, Jul 13. Taking place out at the St Albert Grain Elevator (4 Meadowview Drive), Taste of Summer will offer meals prepared by some delectable local restaurants using ingredients provided by local suppliers. For more info and a full menu, just visit edmontoncountryside.com. ▽

Dish Weekly spills the beans on culinary events in Edmonton. Do you have something going on that our city's gourmands should know about? Just send an e-mail to dish@vueweekly.com

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Rapid immersion on the St Lawrence

JEREMY DERKSEN / snowzone@vuwweekly.com

On Montréal's south shore, the **St Lawrence River** rears up to form standing waves a metre or more in height. Prime conditions for river surfing. The water is cold and the paddling is tough, but the payoff is a wave you can ride forever. No beach to stop you, just an eternal swell—as long as you can catch it. Fighting against the current with precious seconds to stick the wave, it isn't easy. But that only makes it more appealing.

The river commands respect foremost. It flows at speeds of up to 12 000 cubic metres per second, with the highest point in late spring. A large flat rock jutting up from shore is known as "Tombstone" because if you don't escape the current before passing it, you could get washed out to the Atlantic, over 800 kilometres away.

Early spring storms had raised the water around the island to near record level when I arrived in late May. I'd surfed in the ocean many times and figured I could handle it, but Wave 67 became my nemesis.

The surly rapids take their name from the Habitat 67 suites built for Expo 67. Along an iron fence behind the condos, I followed my guide Olivier Barette-Laperiere as we wove our way over tree roots to a steep mud path leading down to the bank several

SURF | MONTREAL

metres below. While we walked, Barette-Laperiere, a surf instructor at Kayak Sans Frontières (ksf.ca), explained the difference between ocean and river surfing.

"In the ocean you have to wait for a swell," he said. "Here it's an endless wave created by the depression on the bottom. In the ocean you can use a longboard but here you have to use a shorter board and you have to read the current."

SURVEYING THIS raw force of nature from the shallow, rocky bank, a primal awe welled up in me. Plunging into the main current, each forward stroke met resistance. Once in position, I swiveled so that I was floating feet first towards the wave.

If you've ever gone whitewater rafting, picture the split-second before hitting the wave and remember the rising feeling in your gut as the raft pitched downwards. Now imagine that feeling going in blind and backwards. I lay chest down on the six-foot board, swimming flat out as the roar of the wave closed in from behind. White froth filled my vision.

I strained against the current for several long, drawn out seconds.

Then suddenly, I was washed out into a maelstrom of churning water. I'd missed it, but one more battle remained—getting back to shore. This proved to be the most difficult part.

Twice I hit the wall after flushing out of the wave. I was paddling in place, my strength flagging. Shore seemed an impossible distance. Yet as soon as I finally reached it, my only thought was to head straight back and try again.

Wave 67 inspires obsession. As long as there's daylight, there's bound to be someone there. At our lodgings, Hotel XIXe Siècle (hotelxixsiecle.com), I met fellow surfer Jonathan Karkar tending bar. He arrived for his nightshift with his board under his arm, planning to surf at dawn.

On an island in the middle of the St. Lawrence, it's only natural locals have cultivated a strong water sport culture. Kayakers also frequent Wave 67 and the Lachine Rapids, where Kayak Sans Frontières has a teaching facility. Two days later, practicing my eskimo roll in the opaque black water, I grasped the river's significance for the surfers and kayakers who make it their home.

I was running out of air underwater as I attempted to resurface for the third time. The "Tombstone" landmark crept into my head, my chest tightening. A second later, I popped up. ▼



Waterlogged, Air-dried

It's easy to become a St Lawrence river rat, with tonnes of activities in the water and around its shores. And when you need to dry off, there's trapeze lessons to stretch your limits in the air.

Kayak Sans Frontières (ksf.ca): surf and kayak instruction
Ca Roule/Montréal on Wheels (caroulemontreal.com): bike tours around the island
Trapezium (trapezium.ca): trapeze lessons
Hotel XIXe Siècle (hotelxixsiecle.com): central, boutique accommodations in the Vieux Port ▼

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MagicBus mainlines freeride crack for Edmontonians

JEREMY DERKSEN / snowzone@vuweekly.com

S pitting dust and blinking away sweat, I carved a berm and shot into the trees, manoeuvring over bridges, bumps and numerous gnarled tree roots before popping out into a grassy clearing. It took a minute of sucking air, my brain wobbling like an untrued wheel, before I could ride the fire road back to the lift. But that oxygen-deprived moment was long enough to process the sensory bombardment of the previous two days and make a blunt assessment: a weekend of downhill riding at Fernie Alpine Resort (skifernie.com) is tantamount to career sabotage. You'll never want to go back.

It all began innocently enough when I discovered a new local service aimed at introducing Edmontonians to the high altitude thrills of freeriding. In partnership with Revolution Cycle and Specialized, MagicBus is running summer trips to Fernie (Aug 15 - 17) and Panorama (Jul 18 - 20, Aug 1 - 3). For \$250 per person (based on quad occupancy), you get return trip, two nights accommodation and lift passes for two days. Or you can get a free trip by buying a bike worth \$2000 or more at Revolution Cycle. (For more info on the tours, check out

RIDE FERNIE

revolutioncycle.com.)

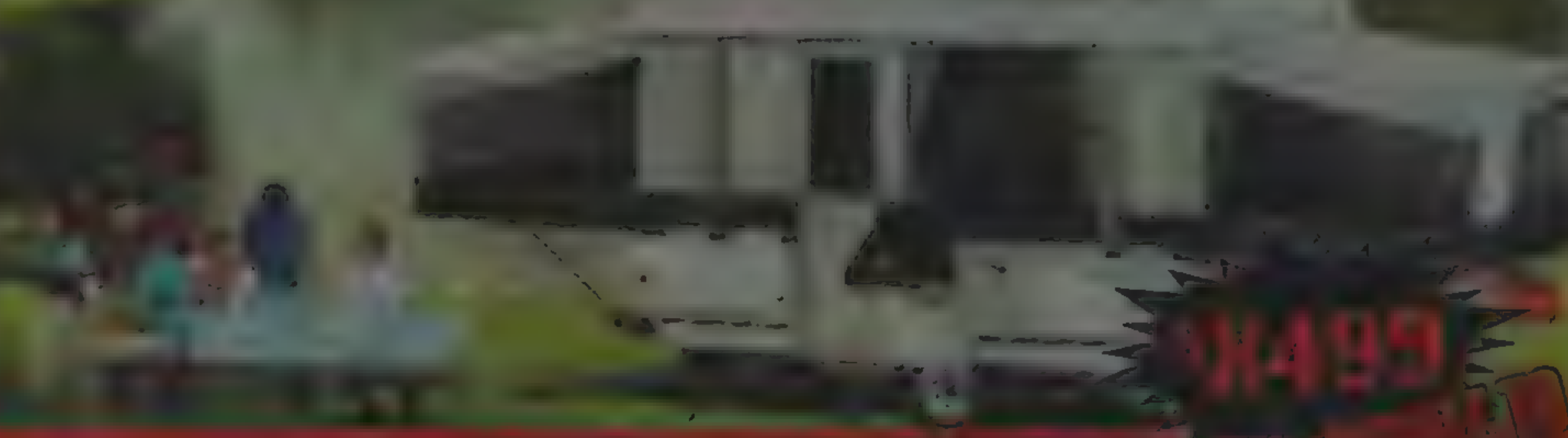
But be warned. Freeriding is like crack: your first hit could change your life completely, leaving you with an endless craving. The inaugural trip to Fernie ran Jun 28 - 29. Our group was a sociable one with riders from all skill levels. At the extreme end were riders like Brad Depage, who showed me a cellphone pic of himself launching over a truck on his bike.

BUT NO MATTER your skill level, all riders can benefit from two intense days of riding. One rider, Kevin Duchnyz, began the weekend a complete novice but had soon mastered metre-high bridges through the trees.

As for me, by the end I was addicted: travelling in a big custom coach watching freeride films by the Collective; riding everything from alpine root-and-boulder trails to North Shore ladders to big dirt berms over two days; watching crazy locals launch four-metre drops off the chairlift; and to top it off, exploring local trails in Mount Fernie Provincial Park.

So if you can't reach me this summer, you'll know why. v

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Forget Stampede, longboard Rodeo inflicts road rash at 70 kilometres per hour

COLIN WOODWARD / COURTESY PASKAPOO RODEO

Traveling 70 kilometers an hour with nothing between you and the pavement but some seven-ply maple and a bit of grip tape might seem a little crazy. But then again, downhill skateboarders are a different breed: dyed hair, ragged hand-me-down motorcycle leathers and an inordinate amount of Vans slip-ons are omnipresent in the longboarding community, a tight knit group of die-hards who push the limits of what can be accomplished on polyurethane wheels. And there is no better place to witness their exploits than at the Paskapoo Rodeo.

Based at Canada Olympic Park in Calgary, the Paskapoo Rodeo is one of the largest downhill skateboarding events around. Last year's competition attracted competitors from as far away as Europe and South America and offered prizes, in the form of cash and schwag, in excess of \$10 000, one



of the biggest prize purses for a long-board event in the world.

The format was pretty simple: racers made their way down the course



in heats of eight competitors with the top half advancing to the next round. Hitting speeds around 70 kilometers per hour down the COP access road

through hairpin turns and over a speed bump at the end, contact was frequent and injured skaters piled up on the side of the course. But a lucky

BOARD | CALGARY

and talented few consistently made it through at the front of the pack, with Nico Desmarais of Montreal taking home first place and the \$5000 first prize.

IF YOU HAVE EVER hopped on a skateboard and snaked a few turns downhill, you know that it can be a great way to get the blood flowing on a summer afternoon, and watching the best speed boarders in the world push it in your own back yard is worth a look. But if you haven't ridden a longboard, this year's third annual Paskapoo Rodeo (Aug 17 at COP) is a great chance to get a look at what the world of downhill skateboarding is all about—and decide if you want to join the growing ranks of Albertan longboarders. ▽

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OUTDOORS

TRAIL FIX
BOBBY DESMARAIS
bobby@vancouverweekly.com

Ah, the dirty dog days of summer. Air conditioning colds, flip-flop blisters and a keen sense of how badly the pavement actually stinks. A remarkably easy way to get rid of those tar-strip sticking blues is to go jump in the river.

You don't really know Edmonton until you experience the Devon-Edmonton paddle. Now run by Edmonton Canoe, it's been an Edmonton must-do for the past dozen years. Over 500 people per season are shuttled from Emily Murphy Park to Devon, then left to their own devices in rented canoes. All you have to do is bring suntan lotion, some grub, whatever other devices suit your escapist fancy and languidly float on down the river.

Summer also brings the kids home, all day every day. If you want to get rid of your children for a little while, MagicBus Tours is willing to ship them off to Jasper for a few days. The Edmonton-based tour company is offering Mountain Quest hiking, biking, canoeing or horseback riding tours in our closest national park. Prices are only \$75 to \$149 and include return trip. Think about it: your kids might just want to get away from you, too.

HOWEVER, GETTING away to Jasper can be time consuming and expensive. The Waskahagan Trail (waskahagantrail.ca), a 235 kilometre volunteer managed trail network, actually begins right in Edmonton. While it's open to the

public, few people know it exists. I certainly didn't until a good friend covered the entire trail over a couple weekends.

The trail follows Whitemud and Blackmud Creeks, then continues to Saunders and Coal Lakes near Wetaskiwin, and eventually along the Battle River to Camrose. The trail then meanders through the Ministik Lake Bird Sanctuary and the Hastings and Cooking Lakes areas to Elk Island National Park, then west along Ross Creek to Fort Saskatchewan.

Says David Mutch, equipment manager for the Waskahagan Trail Association, "It's marked by yellow diamonds and arrows, but you'll get lost if you try to follow the trail alone. Our scheduled weekly group hikes will show you where to go." Yearly memberships are only \$20 and with the membership, you can buy an exclusive guidebook that explains the entire route.

Recommended sections of the trail include the Battle River Valley leg from Gwynne West to Camrose—featuring ridge-top views and spruce thickets punctuated by blowing fields of tall grasses—and the section from Saunders Lake to the southern end of Coal Lake, where you'll pass a variety of wildlife along a series of lakes in a rugged valley, eventually feeding into the North Saskatchewan River.

The independent WTA was formed in 1969. Despite encroachment from a growing number of subdivisions, the WTA continues to maintain and reroute the trail where necessary. Long sections of the Waskahagan Trail will make you feel completely alone in the middle of nowhere—much less a few kilometres from Edmonton. ▽

Jagged Montserrat brings hikers closer to heaven

SHEENA HOSSITER / sheena@vancouverweekly.com

In Spain's Catalan province just outside the city of Barcelona, the jagged giant that is **Montserrat** makes its neighbouring mountains seem like plains. Literally meaning "jagged mountain" in Catalan, the province's language, the sedimentary mountain that juts out of the earth looking like fingers reaching for the sky bears no resemblance to the green, layered mountains it surrounds. Also the host to the Virgin of Montserrat—one of two carved, wooden black virgin Marys (La Moreneta) in the world, with history dating back to the 12th century—it's clear to see why this natural wonder has been associated with the origins of the Holy Grail Arthurian myth.

Montserrat attracts both the devout and outdoor enthusiasts daily. We were few in a pack of many. Our day's journey began the same as that of the others making their way to Montserrat. In Barcelona's metro station you can buy Espanya tickets that include a return journey to and from the site, access up and down the mountain and use of the two funiculars to the peaks of Sant Joan and Santa Cova for 20.50 euros (approximately \$33 CDN).

But watch where you get off the train. With the all-inclusive ticket deal, passengers need to disembark at the Monistrol train station, which is deceptively located one stop after



the Montserrat station. With trains running on an hourly schedule, making this mistake can eat into time spent exploring the mountain trails and monastery.

After about an hour and a half commute from the bustling centre of Barcelona, the end was in site as the train turned the corner and the high

sun beat down on Montserrat's rock face. Our funicular clacked up to the peak of Sant Joan at over 1200 metres above sea level, and we felt like we were in the sky.

WE WANDERED HIGHER and higher on foot for about 30 minutes to the mountain's summit, Sant Jeroni. With

HIKE SPAIN

wide-set, well-groomed walking trails, the hike wasn't a gruelling one. As we overlooked the valley floor of the most populated part of Catalonia, we could see nearly every town and

roadway in the province. The people below looked like tiny micro-organisms. We were now at the highest point in the Catalan lowlands.

After we took in the sights of Montserrat's summit, we eased our way down the mountain for about an hour to the Benedictine abbey monastery for lunch, which is still located well-over three quarters up the mountain. But the sun was still out and it wasn't time for the dark insides of the 18th century monastery or a visit to the Mare de Deu de Montserrat, the sanctuary of the black virgin that resides just beside it.

We descended a bit further down the mountain on the Santa Cova funicular. With flat walking trails we enjoyed the precious views with ease as we crossed paths with ancient religious statues along the trails. As the sun set, we climbed another hour back up to the monastery on foot to pay a visit to one of Europe's two black Madonnas.

Even for atheists or the least devout the sight of an ancient shrine against a backdrop of such natural beauty can be a powerful thing. As we caught the last train descending from the mountain at 7 pm and headed back into the cemented, moto-infested city, our day-long adventure that combined the natural, the historical and the divine was a treat and a taste of heaven that the New World can't offer. ▽

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Fatal Tide teaches hard lessons

CAROLYN NIKODYM / carolyn@vueweekly.com

When René Arseneault died competing in the 2002 Fundy Multi-Sport Race, his death met with a mixed response in the adventure-racing community.

Given the brewing storm over the Bay of Fundy that afternoon, some blamed the race organizers and felt that the rookie racer should not have been allowed to put in for the kayaking portion. Others, more bluntly, felt that he should have known his own limitations, that the only person responsible was the 22-year-old himself.

As *Fatal Tide* author David Leach discovered, the truth of what happened on that June day was far more nuanced. When the news of Arseneault's death crossed Leach's editorial desk at *explore*, however, it seemed like a simple case of misadventure.

"We didn't know the details," Leach explains. "The original reports really made it sound like, 'Oh this storm had come up, somebody had died.' It was an unfortunate but unforeseeable tragedy, and something that we should kind of mention in passing. These—not adventure races, but wilderness deaths—happen from time to time. It's the nature of going outdoors."

But this was possibly the first adventure-racing death in the country, and when the magazine had trouble getting any sort of statement from anybody involved in the race or rescue attempt—even the Coast Guard—Leach knew that there was much more to the story, and because *explore* had encouraged its readers to participate in the race, he felt compelled to discern what, exactly, went wrong. The quest would turn into a five-year journey.

THE EIGHT-HOUR Fundy Multi-Sport Race—in its third year in 2002—was billed as an adventure race for the beginner. It involved three legs: trail running, mountain biking and sea kayaking. Organizers Sara Vlug and Jayme Frank, while in their 20s, had

ADVENTURE

BY DAVID LEACH
FATAL TIDE
VIKING CANADA, \$32.00

participated in a variety of races and took on the challenge of introducing new athletes to the growing sport.

It would be easy to lay the blame for Arseneault's death squarely at the young couple's feet. There were some serious errors in organizational judgment—putting the kayaking, and most difficult, leg last; no mandatory wetsuits; too few checkpoints, no numbers on the athletes; no Coast Guard alerted—but as Leach discovered there were many other factors involved, right down to how Arseneault was rescued from an hour in the cold Bay waters.

"It was three years after it happened and I was doing the research into hypothermia and realized that, based on various hypothermia studies and talking to the lead researchers, by all odds, he was likely alive right up until the moment that he was pulled from the water, and that the very act of rescuing him was the last act that precipitated his death. That if it had been a Coast Guard vessel, they would have rescued him in a different way, and he might still be alive."

IN HIS TELLING of Arseneault's last for life, Leach also appeals to the quest for adventure that lives in all of us. It's a thirst that even the armchair thrill-seeker has slaked over the last decade or so through television broadcasts of the *Eco-Challenge*, *X-Games*, *Amazing Race* and even *Survivor*.

One of the appeals, of course, is taking on challenges where decisions involve a constant assessment of your own abilities. That your success or failure is your responsibility alone. It is this very quality, howev-

er, that seems to have kept formal rules and regulations away from adventure racing. To some, the idea of legislation is an evil spectre over the sport.

The inquest into the Fundy race delivered recommendations, but nothing binding. Leach asks the questions and leaves readers to decide. How much responsibility do organizers and competitors have in ensuring safety? And exactly how safe is an adventure race meant to be before it is diluted into something more like a fun run?

For their part, Arseneault's parents and siblings believe René was entitled to more care from the race organizers, a belief they have followed up with litigation. At the very least, René Arseneault's mother Jacqueline wants some admission of culpability, an apology, from Vlug and Frank. (Neither went on record with Leach while he researched the book.)

Boon Kek, the racer who held onto Arseneault from the seat of his kayak while the pair drifted far off course, has different demons to wrestle with.

"I can't begin to—even though that's what I try to do—imagine what Boon's gone through, and what he has wrestled with in the aftermath," Leach says. "To come to Canada to seek out outdoor adventure and to be thrown into this terrible, terrible circumstance, and to blame nobody except yourself—to kind of go back and think, 'what would I have done differently?'"

"He has no interest in blaming the organizers or wondering whether René should have gone out. It was always, 'Oh, I should have done this, I should have taken more chances.'"

Regardless of the level of the outdoor acumen of Leach's audience, readers will likely find themselves asking similar questions. They are questions that Leach knows need to be asked, however unpopular. The answers lie in the hard-won experiences of everyone involved in that 2002 race. ▼



Your Chariot awaits

JEREMY DERKSEN / snowzone@vueweekly.com

I love my one-year-old but sports are still my life. I'm not being callous, I just believe that being the best parent I can be means preserving my identity and my passions and sharing them with my son. And that's why I am now the proud owner of a Chariot.

I wasn't always so convinced. Infant bling has flooded the market, making it hard for sleep deprived, delirious parents to sort out what parenting accessories are truly essential. So when I first heard the buzz about Chariots I was skeptical. Would converting from jogger to bike trailer to nordic pulk to stroller be as frustrating as building Ikea furniture? How tough are these pimped out, lightweight, suspension-equipped rides? It took several test drives trying out different models, attachments and types of terrain but I soon realized it was worth it.

On pavement, gravel and dirt, the top-line Chariot CX and mid-range Cougar models both handle smoothly. Over bumps, down curbs and around corners I barely felt the weight. Uphills, pulling an extra 20 pounds of kid and additional trailer weight, I had to work a little more. But this wasn't a big drawback, since it allowed my wife to enjoy the ride instead of straining to keep up. "They're a great equalizer," replied Dennis Aronyk of Revolution Cycle (revolutioncycle.com), when I related my experience. Aronyk has carried the Chariot brand at Revolution for 15 years because "they're the best on the market."

BETWEEN THE TWO, the Cougar is the

ROAD TESTED

most popular model. The CX features a few upgrades—such as better padding, a parking handbrake and additional rain proof panels—that make it cushier, slightly more convenient and warmer for year-round use. Padding can be particularly important if you plan to ferry your kid around for several hours at a stretch. Another brand I tried wasn't padded around the straps and had an uncomfortable seat; it wasn't long before my son rebelled.

If you're a multi-sport type, you can save money by buying single-use models separately but you better have a big garage. On the other hand, the Chariot is convertible and the components are small, lightweight and clip in effortlessly. There are several other makes of convertibles as well, including Burley and Croozier, but a nice feature of the Chariot is that it's made just down the road in Calgary. It also collapses easily and fits into the back of a mid-size vehicle, a bonus for non-SUV owners.

The Chariot guide warns against off-roading, but in my experience that's just to cover liability. Single-track, on the other hand, is pushing it. But that's okay—I'm willing to tone it down a little to enjoy family time on the trails, just not all the way back to "Sunday driver." Like the SUV ad with the two climbers—the "extreme" guy and the "regular joe" dad—the Chariot is built for guys who want to do it all and have a family too. After all, it is the 21st century. ▼

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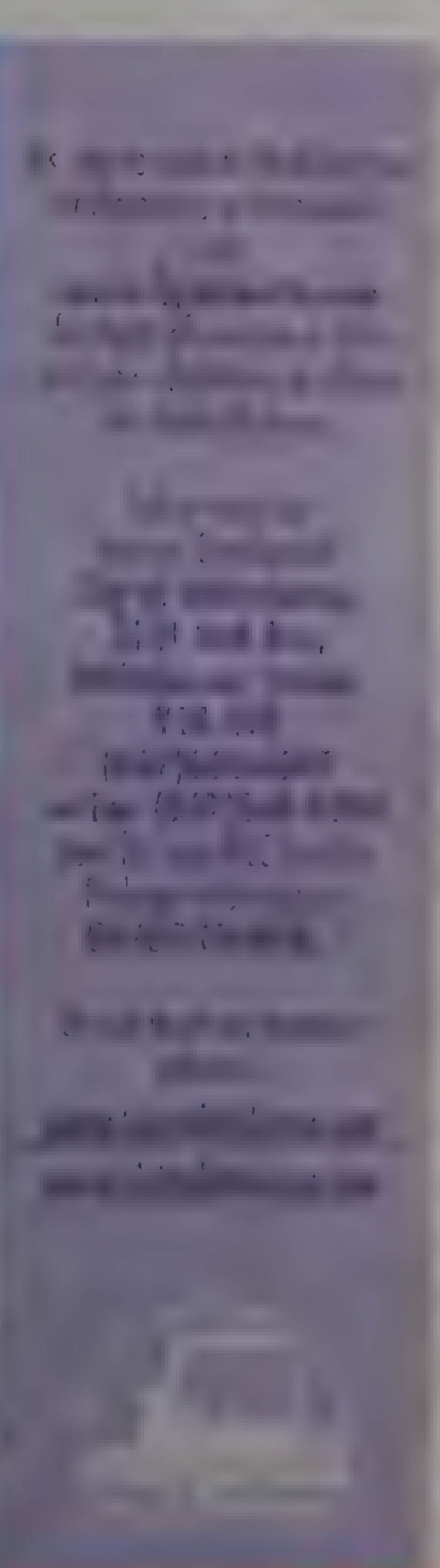
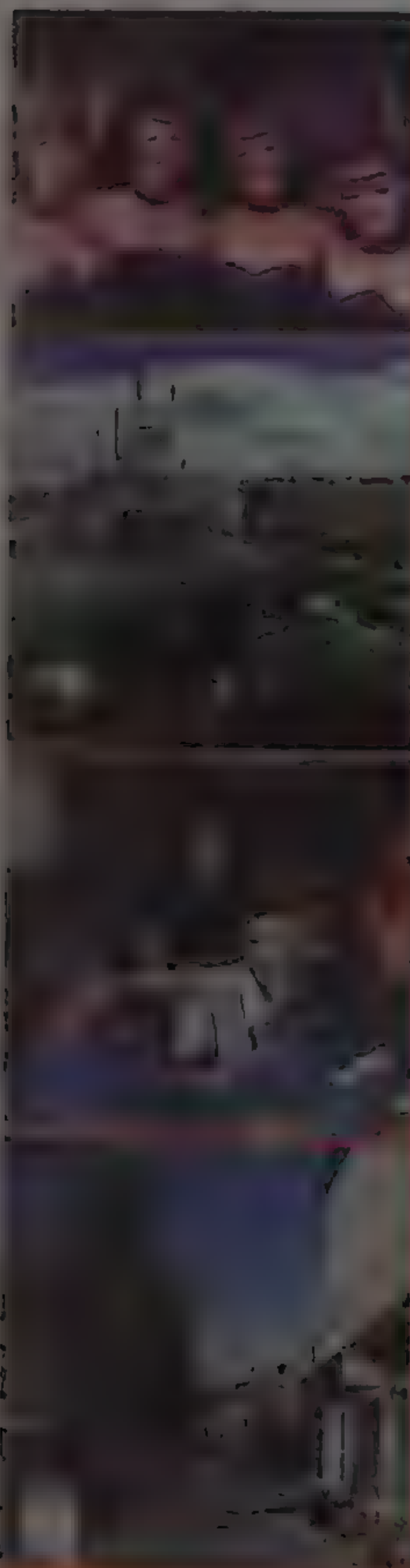
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New bike fest transforms Banff into race course

LAURA ENGLAND / laura@vnewsweekly.com

For the first annual Banff National Park Bike Fest on Jun 20 - 21, Banff transformed itself into a series of tight corners and long-distance loops and became a destination for spandex-clad speed demons.

The Alberta Bicycling-sanctioned event consisted of three separate races over two days. In addition to these competitive events, organizers also created a couple fun races for average riders so as not to exclude anyone with a love of biking.

One hundred and fifty racers from across western Canada began their weekend in the 21-kilometre Husky Individual Time Trial. Starting at Banff Avenue, riders made their way through the Minnewanka Loop and back. Ideal weather conditions allowed the top riders to complete this course in under 27 minutes.

Next up, the Criterium. Shoppers and diners were treated to a new spectacle as racers sped through downtown in a one-kilometre loop timed event. Finally, on Sunday, the monster: the Road Race. This 117-kilometre men's and 52-kilometre women's invitational race challenged even the most seasoned rider and showcased the stunning National Park.

Riders commented on the quality of the event, noting both organizers'

BIKE BANFF

efficiency and course difficulty. "It's a great course, and there's not a lot of races where you have to dodge elk on the road," said Kyle Marcotte, a triathlete from Calgary. (In the park, elk have the right of way.)

In the general classification category the overall winners were Rob Britton (men's) and Julie Beveridge (women's), but there were many winners over the weekend.

FANS LINED UP along the route to cheer as neighbours, family and friends proudly displayed their brightly festooned bikes and attire in the 'Remax Little Crits' and 'HooDoo Cruiser Crit' races. Participants in these fun races completed their laps with a smile on their faces, and supporters doled out extra cheers for the little ones who hadn't quite mastered the art of shifting gears and brought up the rear while pedaling madly.

In typical Banff fashion, organizers fused the need for speed with a lot of family fun. This event will surely become a must on the racing circuit, the same way that Banff has always been a must on the vacation circuit. For more details on Bike Fest, visit banfflakelouise.com. ▼

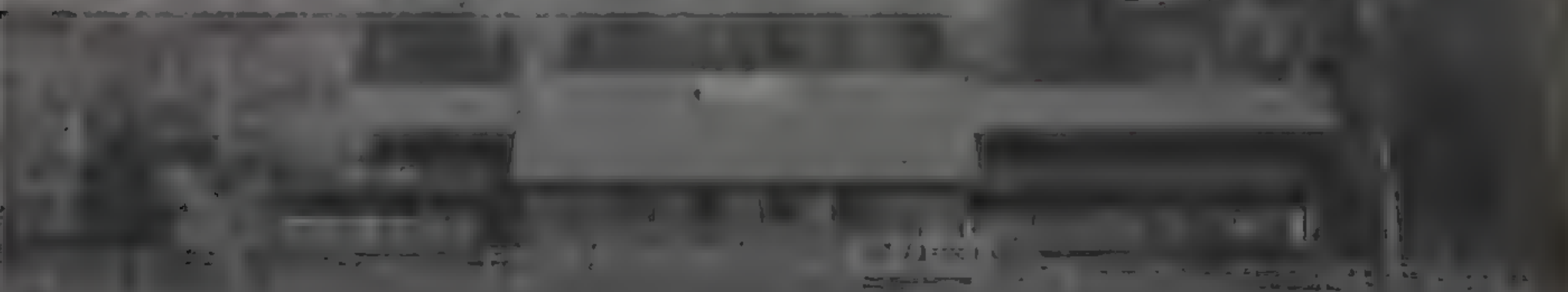


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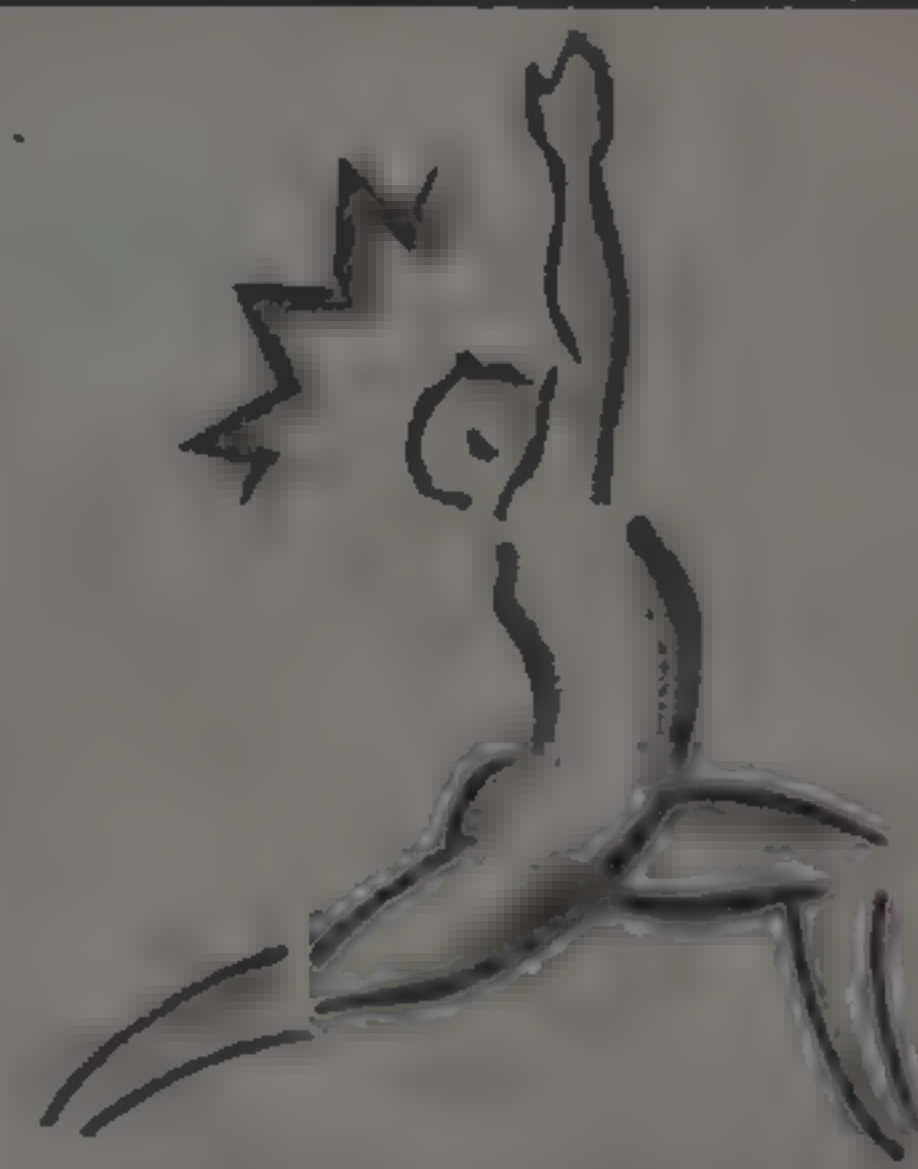
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Wet hot Varscona summer

A ROCKY NIGHT FOR HIS NIBS GETS A DOZEN ON STAGE FOR ANOTHER TEATRO SUMMER EXTRAVAGANZA

PAUL BLIMOV / blimov@vancouverweekly.com

With summer reaching its zenith, Edmonton's theatre types (audience and artist alike) are exiting the dimmed lighting of theatres and taking to the streets, conveniently teeming with festivals of all types—and leaving the city's array of stages empty for almost a month.

"I think we found that people said, 'No one does plays in July, people have so many other opportunities and interests, they'll do something else,'" explains Stewart Lemoine, safe from skin-damning UV rays in Varscona theatre's office. "At first it maybe felt like that, but then we realized: no, there's nothing else on."

For those who quickly tire of July's endless amounts of natural light, there just isn't any theatre to scratch our itchy imaginations, outside of Shakespeare in the Park: most local talent is slipping into rehearsals for the approaching Fringe or taking a few months of well-earned time off. Audiences, then, are left with dead air on centre stage.

But Lemoine and Teatro Le Quindicina aren't busting out the beachballs and taking a vacation quite yet. Unlike everyone else, they're in the midst of a new season, hurriedly finishing preparations for *A Rocky Night for His Nibs*, a new Lemoine script with summertime fun on the mind. It's the second show of Teatro's new calendar slot, which finds their collection of shows running from May through September instead of the usual fall to spring schedule.

"It used to be, we'd finish the last show in July and within six weeks we'd have to have a brochure together for the next season, and it just felt like it didn't ever really stop," he sighs. "And so here there's a big chunk of time, and it's great

for freelance work too for a lot of people, because in fall-winter, there's lots of other projects people can go and be involved in. I certainly don't think anybody should have to turn those things down for the sake of working here."

LEMOINE HIMSELF used the company's first winter hiatus to work on some side projects, tweaking Gilbert & Sullivan's famous *HMS Pinafore* for the Edmonton Opera (a show which, coincidentally, gave new Teatro Artistic Director Jeff Haslam a Sterling nomination). And now that every other theatre is out for the summer, most Teatro regulars are untangled from any potential scheduling conflicts, so more than just a handful of them will be gracing the stage: Lemoine penned a super-sized 12-person show for the occasion.

"Usually when the casts are three or four people, the other eight would be in the audience," Lemoine says. "But this time they all get to be in the rehearsal room together, and interesting combinations of people who haven't necessarily worked together."

His Nibs features the full Teatro spectrum, from longtime players Leona Brausen and Davina Stewart to younger talents like Andrew MacDonald-Smith and Farren Timoteo, and some recently reunited-with friends (Briana Buckmaster is back from Toronto for her first Teatro show in years).

Lemoine began amassing the extra-large group over the course of the year, and once the cast was assembled, he began the next step: actually writing the damn thing.

"It's what I mostly do. The way it always works. You write for certain idiosyncrasies or abilities, or you write to give a well-known actor a chance to be seen in a completely different light," he explains. "There's lots of different ways to do it. But it's a great gift to know, when you're writing something, that you pretty

COVER

THU, JUL 10 - SAT, JUL 26 (8 PM)

A ROCKY NIGHT FOR HIS NIBS

WRITTEN & DIRECTED BY STEWART LEMOINE

STARRING CATHY DARKACH, DAVINA STEWART, JEFF

HASLAM, LEONA BRAUSEN,

JANA O'CONNOR, SHANNON BLANCHET,

ANDREW MACDONALD-SMITH, FARREN TIMOTEO, BRIANA

BUCKMASTER, SHERI SOMERVILLE,

MAT BUSBY, MARK MEER

VARSCONA THEATRE (10329 - 83 AVE), \$19 - \$22

much know who can pull it off."

People-heavy shows like this are a throw-back to the way Teatro first started out, back in the earliest of Edmonton's Fringes. Some of Teatro's most acclaimed work, like the fan-favourite *Cocktails at Pam's*, featured more than the usual can-count-on-one-hand-cast sizes, a veritable actor's party that vanished when the company became a little more finance-savvy.

"Sometimes you use big casts to do things on big themes—like we did with *At the Zenith of the Empire* a few years ago—and then sometimes you want to use big casts to just have a lot of fun," Lemoine says. "It's something that we'd kind of gotten away from, because we became a company that produced a season in professional circumstances, and then you get down to four-handers and things, because that's what's affordable."

But the big-cast show was something that Haslam was looking forward to bringing back when Lemoine handed him the reins to Teatro last season, and thanks to careful preparation and fundraising, it's back. That suits the rest of the Teatro family just fine, as well: ensemble member/Teatro regular Davina Stewart has fond memories of the big Teatro shows, regardless of how little they paid her purse.

"It was never about making money," Stewart says. "Lots of people would come see the

show, but then there'd be lots of people in the show. So it's great, because it's a real intricate sense of community, because we all know one another, having worked with each other in other little shows, it's great to make it all happen together."

HIS NIBS is set in Southern Alberta (yep, before you ask, there's an Edmonton-Calgary joke or two tucked away in the dialogue), and Stewart plays one of many characters who finds themselves at Waterton, Alberta's Prince of Wales Hotel, what Lemoine jokingly dubs "the most remarkable little corner of Alberta that people forget to go to all the time." Would-be guests converge upon the hotel, literal and emotional-life baggage in tow, only to find the doors locked, it's opening delayed by the new owner, who's offering a more unusual kind of getaway.

Lemoine is also directing the play, but for the first time, that (and the script) are all that he's responsible for: this is the first season where he hasn't been artistic director of the company. Of course, Lemoine's not going anywhere (he's written or writing all but one of the Teatro shows this season), but now someone else gets to balance the bank books. As we talk, he sits calm and collected, working on information for the playbills: important but far less stressful, than, say, trying to direct his own recently written play while worrying about everything else for the company.

"I think we've had some special events this year that I wouldn't have had time to plan in the past, or that other people planned and I didn't have to, and that kind of thing," he says. "And sometimes I'm just perfectly happy to be told what to do."

And he's also perfectly happy to draw audiences out of the summer sun into a dark of the Varscona, for a light evening of theatrical amusement.

"People will go as long as it fits a certain kind of tone: it's fun," he explains. "It's not a heavy slog for a summer's night. It's clearly a breeze." ▽





Burning the projector at both ends CINEMATHON PROMISES A NIGHT OF COLLABORATIVE ART

MATTHEW HALLIDAY / matthew@vuweekly.com

Since summer in Edmonton seems to be rife with fundraisers for all manner of arts groups and charitable concerns, a question occurs to me: can anyone hold a fundraiser? Could I hold a fundraiser? You know, I could go to some people over, charge a few bucks at the door and use the proceeds to buy a new home theatre gizmo, or a new doormat for my apartment, or a new supply of my favourite summer-time, heavy Ol' Glory Energy Drink America's Patriotic Energy Drink," according to the as-yet-unopened can that right now sits tantalizingly within reach of my keyboard)

Of course, after speaking with Aaron Munson [sic], local filmmaker, president of the Edmonton Film and Video Society (EFAVS) and organizer of the annual Cinemathon fundraiser at Metro Cinema—I realize any event I might hold would probably come off looking pretty shabby, at least compared to what Munson and co-organizer Tim Rechner have planned for Cinemathon. A multi-disciplinary arts extravaganza, Cinemathon will include three bands (The Bummers, Field + Stream and Electricity for Everybody!)

A-THON

SAT, JUL 12 (7 PM)

CINEMATHON

FEATURING PRAIRIE TALES 2008, AARON MUNSON, FIELD + STREAM, ELECTRICITY FOR EVERYBODY!, OTHERS
METRO CINEMA, \$10

accompanied by complementary visual arts displays. There will be two DJs, including omnipresent scenester Nik 7, (Shout Out Out Out's Nik Kozub). There'll be a bit of experimental filmmaking fun, a strip of celluloid which party-goers will be invited to paint on, scratch at and otherwise manipulate (the resulting film, whatever it looks like, will be screened at the end of the night). There'll even be a collage-athon—whatever that means.

"We did something like this with FAVA a few years back, and I love these open, collaborative events," says Munson. "When you do that you get these relationships that are established and mingle and keep going. It's happened to me that way. I worked with [local indie rockers] the Faunts on some stuff for their performance at a fundraiser a long time ago, then ended up working with a

friend of theirs, and we still have a relationship, and that led to some fruitful stuff. It's about being connected with other people in other disciplines, and I think a lot of filmmakers are really interested in that."

NOT THAT IT'S an artists-only affair. The audience is invited to try their hand at the collaborative drawing and filmmaking as well.

"I love getting artists and the audience mixed up," says Munson. "It's not so cut and dry as performer, audience. We're inviting everyone to get creative."

The money raised at Cinemathon is going towards the purchase of a High-Definition projector for Metro.

"The move to HD is happening now," says Munson, "and it's great to have a venue where we can actually screen our work in HD. Distributors and filmmakers the world over are starting to screen in HD, and for us to have an independent cinema that can do that, well, I mean, the only ones in town that do that now are Cineplex Odeon and the like. And even they're just getting into it. We'll be way ahead of the curve." ▽

TOP Megatunes

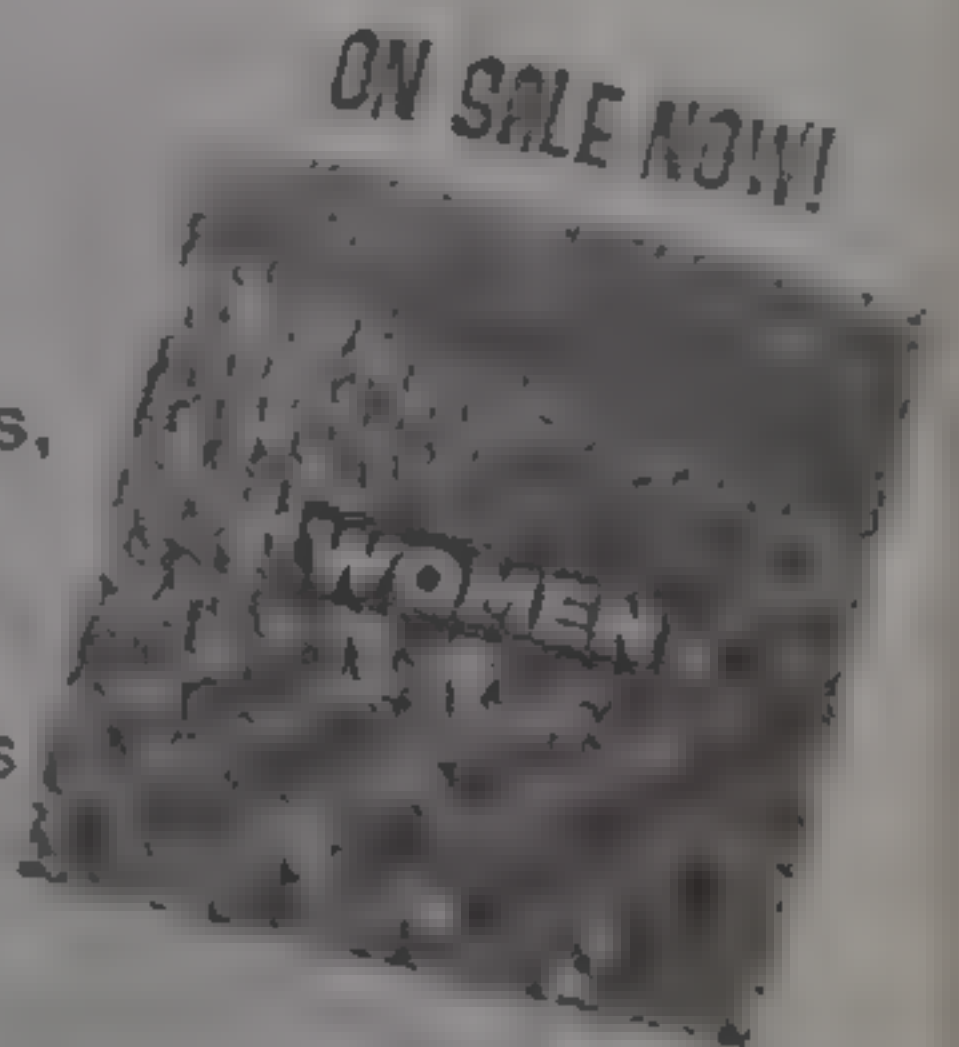
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3. Amos Garrett – Get Way Back (stony plain)
4. The Black Keys – Attack & Release (nonesuch)
5. Wolf Parade – At Mount Zoomer (sub pop)
6. Ndidi Onukwulu – The Contradictor (jericho beach)
7. Steve Winwood – Nine Lives (Columbia)
8. Sigur Ros – With A Buzz In Our Ears We Play Endlessly (xl)
9. Emmylou Harris – All I Intended To Be (nonesuch)
10. The Steeldrivers – S/T (rounder)
11. Martha Wainwright – I Know You're Married... (maple)
12. My Morning Jacket – Evil Urges (ato)
13. Eliza Gilkynson – Beautiful World (red house)
14. James Hunter – The Hard Way (go)
15. John Hiatt – Same Old Man (new west)
16. Dr. John – The City That Care Forgot (429)
17. Bon Iver – For Emma Forever Ago (jagaguar)
18. Watermelon Slim And The Workers – No Paid Holidays (northern blue)
19. Van Morrison – Keep It Simple (exile)
20. Daniel Lanois – Here Is What Is (red floor)
21. KD Lang – Watershed (nonesuch)
22. John Hiatt – Same Old Man (new west)
23. Justin Townes Earle – The Good Life (bloodshot)
24. Portishead – Third (mercury)
25. Black Mountain – In The Future (scratch records)
26. Sonny Landreth – From The Reach (landfall)
27. Mudcrutch – Mudcrutch (reprise)
28. The Black Angels – Directions To See A Ghost (light in the attic)
29. Firewater – The Golden Hour (bloodshot)
30. Immortal Technique – The 3rd World (viper)

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A different kind of ARC

ART PRAIRIE ARTSTERS
AMY FUNG
amy@vueweekly.com

Last week, I stopped by the new Common Sense Gallery, purported as Edmonton's newest artist-run centre, and received a tour of the new North Edmonton Sculpture Workshop.

Almost immediately, it was evident that Common Sense is not actually an artist-run centre in any official sense, but a space run by artists in the old-fashioned sense. To clarify: ARCs have defined themselves as alternate exhibition spaces in relation to commercial art spaces, ie, ARCs are geared towards exhibiting works that are not created as commodified products, but exist as venues for investigating and developing dialogue and practice.

My visit to Common Sense coincided with the new book on artist-run cultures (*Decentre*, YYZ Books), and between flipping through *Decentre's* nauseating navel gazing, I could only wonder how much this independent warehouse cost at the peak of last summer's market. Owned by Ryan McCourt and occupied by fellow steel sculptors Rob Willms and Andy French downstairs, and painters Nola Cassady and Julian Forrest upstairs, the reconstructed building is essentially an artist's wet dream in our space-deprived city. As talk of artist spaces rests on the lips of every arts organization, is this an example of the dream realized?

Toured around by a hospitable French, we walked through the former small appliance repair shop where McCourt apparently played as a child and currently plays as an adult. Continuing as a privately funded venture with cheap studio rent, the now privately owned NESW is certainly more impressive in size and facilities than existing local ARCs and arts initiatives such as ArtsHabitat. Just north of 104 Avenue and tucked away in the strip of industrial warehouses, the space

resounds as a workshop first and foremost with a viewing space currently housing Mitchell Smith paintings. The gallery is blatantly straightforward with concrete floors and exposed structural steel beams. It resembles a chic commercial gallery space in both form and function: the space is available for viewing by appointment only, with business cards and "Common Sense" T-shirts, but no curatorial vision beyond selling the work.

WORKING WITH the building layout: French cordially points out that most of the features and spaces dictated the final outcome of the project. With small nooks, such as the upstairs reading lounge downstairs video viewing room, Shady Gardens (a small interior balcony overlooking the work bay, just big enough for an ongoing game of *Scrabble*) and dart-board alley, along with functioning makeshift kitchens upstairs and downstairs, a common room plus three to four east-facing painting studios up in the Ladies Zog, and of course the heavy metal work bay and storage yard, the space is a functioning entity unto itself, in need of no one else.

Much like the five large-scale works by Peter Hide currently up at the Royal Alberta Museum, and presented by NESW, the works on the outside foyer stand isolated and each unto their own, abstracting references that are no longer present and dominating a vicinity without acknowledging its surroundings. Practical in filling the needs of a specific group of artists, the space — as the work — is removed from the temperament of community and practice. It is almost unfortunate, as seeing the colourfully welded sculptures once outside the Shaw Conference now sitting in industrial isolation, the work finally made an impression by existing amongst its own contemporary reality. ▽

Amy Fung is the author of prairieartists.com.

Lifelines: bringing line drawings to reality with *Water & Carbon*

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com

Outdoors, summer is ripening, offering a heady profusion of colours among its many other sensory pleasures. Inside Profiles Public Art Gallery, though, the palette is limited to cool inky blacks and shades of grey on white and cream paper, suggesting the physical with texture, form, light and mark-making rather than kaleidoscopic hues.

The six artists in *Water & Carbon* span generations and styles, and their drawings range in subject, but they rely on observation—the pieces may not all be literally drawn from life, but they are certainly all interpretations of the real world, as contemplative as poetry, imbued with intimacy and aliveness.

Amie Rangel and Jennifer Bowes both offer near life-sized classic nudes, portraits that seek to discover an aspect of each human sitter without any tells of environment or adornment. Rangel, an emerging artist working on her MFA in Drawing & Intermedia at the U of A, has had outstanding work in the past few group drawing shows curated by Helen Gerritzen and Joan Greer at the AGA. Her pieces here are entirely different—likely so she doesn't reveal the thrust of her grad show in November—but demonstrate the characteristic precision, sensitivity, and intent of her mark-

VIZ ARTS

UNTIL SAT, AUG 2

WATER & CARBON

WORKS FROM JENNIFER BOWES, IHOR DMYTRUK, MONICA FRASKE-BORNYK, PADDY LAMB, GERALD ST MAUR, AMIE RANGEL
PROFILES PUBLIC ART GALLERY
(19 PERRON ST, ST ALBERT)

making. The marks of BC-based Bowes are looser, forceful and expressionistic, with an appealing immediacy and sensuality.

Bowes and Rangel's nudes rebuke the artificiality of most still images of people we encounter nowadays—after the ubiquitous continuous assault of perfection, it's refreshing to see human forms revisited with a gaze that allows for complexity and individuality and sells absolutely nothing.

Gerald St Maur's lavish drawings are nearly photographic in their realism and delicacy of lighting, but have an Eastern contemplative quality haunting them. He's captured moments of intense communion with nature, but rather than present them as pure landscapes, his perspectives—with one exception, looking upward through trees—invoke the human observer.

NATURAL ELEMENTS are abstracted in Ihor Dmytruk's process-heavy work, essentialized to undulating lines, eddies of shaded greys, turbulent tex-


tures and patches of paper scraped bare, recalling the heaving patterns of clouds, water and wind blowing across sand. Hung together, they have a beautiful rhythm, of sorts, as your eye sweeps over them.

Paddy Lamb's drawings exist somewhere between realism and abstraction—the local artist has papered a wall with his small gestural works, little scenes of spaces and vistas that have snagged in his mind and been disgorged into sketchbooks in blue and black ink with urgency and a bracing energy. These are whirlwind adventures into crowded memory, sprightly and warm.

In contrast, Monica Friske-Bornyk's India ink drawings, from her "Muses in a Marsh" series, are meticulous and concentrated, anchored on icy paper, surrounded by white space. The Saskatchewan-based artist has focused her rendering of nature on a peculiar in-between microcosm: forked branches of trees or twigs—any sense of scale is erased in her modestly-sized pieces—framing the delicate, erratic architecture of insects or other mysterious weavers.

Taken together, the drawings in *Water & Carbon* cover an expansive spectrum of life, from the eight-legged to the wildest elements, proving that vibrancy need not come in colour. ▽





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Edmonton's dancers desire better education

SHERRY DAWN KNETTLE / sherry@vuweekly.com

Editor's note: in an effort to stimulate discussion about the business of art in Edmonton, Vue is presenting a series of articles on the Edmonton Arts Council's 10-year cultural plan, The Art of Living. Check back throughout the summer for reaction from other artistic communities. For more information on the plan, you can visit the EAC's website at edmontonarts.ab.ca

Edmonton is a "redneck city," says local independent dancer/choreographer Kathy Metzger-Courriveau, "but this is very much a redneck city, and a lot of people don't get the arts. And dance as an art form is very specialized, so it's even harder for people to understand."

Metzger is one of several dance professionals who talked with me about Edmonton's local dance scene. The interviews were inspired by **The Art of Living**, Edmonton Arts Council's 10-year plan for the future of the arts. The plan acknowledges that dance needs special attention because there's a serious gap in the scene's progression—we have no professional training program here.

"I think there will be a crisis in dance 10 years from now," says Metzger, explaining that dancers currently working and making things happen in the city do have an extensive education in dance. "But where is the next generation going to get that education? Why would they want to stay here, and why would they come back if they leave to get educated?"

It's crucial for Edmonton to establish a strong foundation for dance, and Metzger says that to attract dancers to Edmonton and keep them here, dance artists must develop more of an audience. Unfortunately, since most of the dance schools in Alberta are competition-based, the public sees dance more as a sport than as an art form, and she doesn't think the general population is being educated in the right way about dance.

PLANS | EAC ART OF LIVING REACTION: EDMONTON'S DANCE COMMUNITY

For example, when you go to an art gallery, you expect to see professionally-created work by established artists, and the same applies to the theatre and the symphony. But in dance, it's the opposite—people are generally more familiar with dance at a student level than at the professional level, and the former is the type of dance and choreography they've come to expect.

Linda Turnbull, local dancer and curator of *Dancefest @ Nextfest*, points out that when people finally do see work created on a more artistic level, they either love or hate it. "I know people in their 40s who have never seen a dance show before," she says. "Then they saw shows in Calgary, or at Nextfest, and they were blown away by it—both in good ways and bad ways."

TO DEVELOP AN AUDIENCE that's educated about dance, people of all ages from the non-dance community must be exposed to dance as an art form. At least that's the opinion of Linda Rubin, who teaches dance in the drama department at the U of A. She feels that what the dance community needs most before anything else can happen is to know that dance and its artists are valued and respected.

Tamara Bliss, lecturer in Dance Studies, and Orchesis Dance Director at U of A agrees that Edmonton must develop a more knowledgeable and appreciative dance audience, but says that without a post-secondary program, it will be difficult for dance to survive.

"I came from New York City knowing that people in the arts community are in love with their arts and all sorts of dance. And then you come to Edmonton, and it's obviously much smaller, so the proportion of dance arts are going to be much less than NY," she says.



"But there's a void here—they call it a gap in Edmonton—without a professional training program. And I agree that we're lacking a real important facet of the arts without that."

Edmonton had a strong dance program at Grant MacEwan College, though it's now no more: it lost the dance teaching program in 1993, and closed entirely when its dance program was disbanded in 2005.

It wasn't a great way for dancers to celebrate Edmonton and Alberta's centennial anniversaries, but the dance community, particularly emerging artists, responded to the closure by creating new companies and festivals in hopes of ensuring a future for dance in the city. But now, people are concerned about individuals and groups working in isolation.

GENTRY MORITA, artistic director of *AMIE Zero Dance* would love to see a small, affordable theatre with rehearsal space exclusively for local dance, something that would support and unite the city's many dancers by bringing everybody into one space.

"I feel that the biggest problem is that there isn't a dance theatre in town. Dancers are always searching for places to perform in," she says.

"We're basically working out of theatre companies' spaces, and nobody is producing dance as part of their season."

Morita says that because of lack of venues, her company does site-specific performances, which also help develop new audiences. MZD often takes its shows outdoors to perform for the unsuspecting public on concrete sidewalks or the train tracks behind Whyte Ave. They've been rained on in Churchill Square, and have danced in the back alleys off Whyte Ave, and they've tumbled down the hills in Gallagher Park.

It's not necessarily that Morita and her spunky dancers enjoy these venues, but they are free. Regardless, though, she points out that dance performances usually need an indoor venue, especially considering the type of weather we have here for most of the year.

"I'd like to see a season that's exclusively for dance activity, and a theatre that's compatible for this," says Morita. Such a theatre would also involve a promoter for a local dance season, which would free choreographers to concern themselves mainly with creating the high quality work that must be produced if dance is to survive in the city. And a full season of dance would also attract

dancers back to the city after they've completed their training elsewhere.

And although the city may now be considering a larger, joint dance theatre for Alberta Ballet and Edmonton Opera, it's crucial, if our local scene is to survive, that local dance is given equal, if not greater consideration and opportunity to develop.

So, why can't there be a theatre similar to the Citadel, with a bigger theatre for major productions, and a smaller one, such as the Rice Theatre for smaller productions?

And why not a theatre for dance? Edmonton is building a spectacular new art gallery, and although our museum's future is undecided, the city will spend money to create a suitable venue. And then we have the Citadel Varscona, Catalyst, Roxy, Third Space and the Azimuth, as well as few other mixed-use venues, all of which produce full seasons of theatrical plays. I'd like to say that if you build it, they will come, but we're talking about dance here, and dance is not a sport.

What's most important now, agree most of the dancers, is for the EAC to help the dance community to develop a plan that would attract dancers here by finding a way to support and promote a regular, full season of local dance. That would allow young artists to piece together a full year of work created by a variety of choreographers, both local and from outside the city.

Whether or not a theatre for dance is possible, it is necessary to establish a secure future for dance as an art form that is as respected and acknowledged, one that people are as comfortable with as they are with visual art, music, and drama, and even sports.

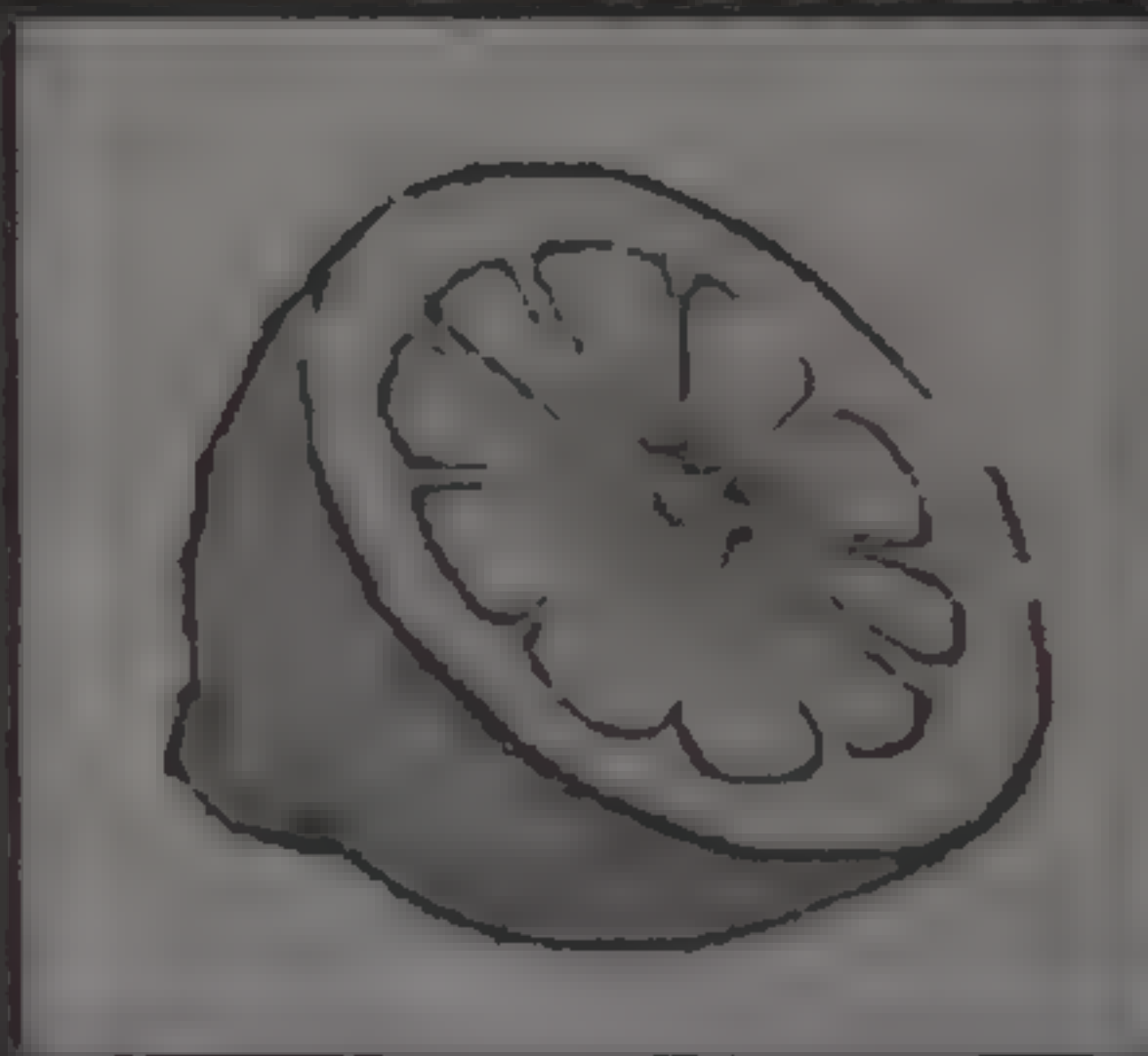
But before any of that can happen, our choreographers and dancers must find a way to educate and gain the public's respect, and they must develop audiences by creating work that will be accessible to more people while maintaining artistic integrity. v

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Dana Claxton, Baby Boy Gotta Indian Horse, 2008. Digital Print. 60 x 48"

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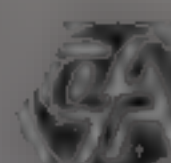
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DANCE

PEACE FESTIVAL OF DANCE-ALBERTA YOUTH ALLIANCE

July 13 • • *Simplifissimus Cabaret*, July 10-11 (8pm), *Fresh Feet*, Sun, July 13 (2pm), \$20 (adv)/\$25 (door) each show • *Nuts 'n' Rnits*, A Discovery of Dance; July 12 (8pm); \$10 (door) • *Fresh Feets*, July 13 (2pm), \$20 (adv)/\$25 (door)

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (780-482-2854) • Open Tue-Sat 10am-5pm • *SUMMER SHOW* Artworks by artists from across Canada • July-August

ALBERTA CRAFT COUNCIL 6611 • *ELEMENTAL CONNECTIONS*: An Exhibition of Sustainable Craft; July 12-Sept. 27: Opening reception Sat, July 12 (2-4pm), Lecture by Arlene Gehring (curator), Saturday July 12 (3pm) • **Discovery Gallery: COMING UP NEXT**: Artworks by emerging artists, until July 21

ART BEAT 26 St Anne Street, St Albert (780-459-3679) • City scapes by Christopher J. Hrynyk

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave (780-422-6223) • Open Mon-Fri 10-30am-5pm; Thu 10-30am-8pm (4-8pm free); Sat-Sun 11am-5pm • *FACE THE NATION*: Artworks by eight Aboriginal artists from across Canada whose works address issues of history, representation and identity, until Sept. 21 • *Real*: Abstract paintings by local artists, until Sept. 21 • *Drawn from the Past*: A collection of drawings and paintings by local artists, until Aug. 24 • *DRAWN FROM THE PAST: The Portraits and Practice of Nicholas J. C. C.*: A collection of artworks, documents, photographs, recordings and artifacts from de Grandmaison's personal collection; until Aug. 10 • *RED TILE*: Aboriginal artworks from the late 20th century, including artworks by Jane Ash Poitras, Norval Morrisseau, Alex Janvier and others; until Aug. 10 • **Studio programs hallway: DRAWN FROM THE PRESENT**—Current Visions of First Nations Youth: Artworks by students at Meskanahk-Ka-Nia-Wit Elementary/Junior High School in Hobbema and Amiskwaciy Academy in Edmonton, until Aug. 8 • Members free, \$10 (adult)/\$7 (senior/student), \$5 (6-12yrs)/free (5yrs and under)/\$20 (family—2 adults, 4 children)

ARTS HUB STUDIO GALLERY 100, 10230 Jasper Ave (780-439-9532/423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

ARTS HUB VISUALS OF A LEBANONIAN 100, 10230 Jasper Ave (780-461-3427) • Mon-Fri 10am-5pm; Sat 10am-5pm • *MULTIMEDIA*: Artworks by Madeleine Bellmond, Ute Reider, Denise Parent and Mary Wright, and Mary Topping • Until July 16 • Jane Ash Poitras, Linda Charest, invited guests Mary Deeprose and the Elles from Quebec; opening July 18

CHRISTL BERGSTROM'S RED GALLERY 9621 Whyte Ave (780-498-1984) • Open Mon-Fri 11am-5pm • Summer Salon and Sale—a selection of new urban landscape

and favourite paintings from the past • Until October

CROOKED POT GALLERY 4912-51 Ave, Stony Plain (780-963-9573) • Open Tue-Sat 10am-5pm • *THIS and THAT*: Functional, sculptural, electric and woodfired pottery by Tammy Parks-Legge • Through July

ELECTRUM DESIGN STUDIO AND GALLERY 100, 10230 Jasper Rd (780-482-1402) • Open Tue by appointment; Wed-Fri 11am-5:30pm; Sat 11am-4pm, closed long weekends • *COLLECTION 2008*: New works by various artists

FRINGE GALLERY Paint Spot basement, 10618 Whyte Ave (780-432-0240) • *A THOUSAND PLACES*: Photographs by Naomi Marathalingam • Through July

FRONT GALLERY 12312 Jasper Ave (780-488-2952) • Paintings by gallery artists • Until Aug. 31

GALLERY AT MILLER-STANLEY & MILLER 100, 10230 Jasper Rd (780-482-1402) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • *MANHATTAN BRIDGE*: Photographs by Felix Plawski; July 15-Aug. 9 • *TEXTURE*: Pottery by Edmonton Potters Guild; July 10-Aug. 5

GALLERY IS 4930 Ross St, Red Deer, (403-341-4641) • *LOCAL IMAGES*: Artworks by Red Deer and Alberta artists • Until July 26

HARCOURT HOUSE 10215-112 St (780-426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *TWENTY20*: 20th annual members' exhibition • Until July 19

JEFF ALLEN GALLERY Strathcona Place Senior Centre, 10831 University Ave (780-433-5807) • Open Mon-Fri 9am-4pm • *EXPRESSIONS IN COLOUR*: Artworks by Elsa Robinson and Natalie Wilson • Until July 31

JOHNSON GALLERY 8424 Open Tue-Fri 9-30am-5:30pm; Sat 9-30am-4pm • Artworks by Myrna Wildinson, Raymond Chow, Wendy Risdale • *Ladies of the Lake* painting series by Kathy Meaney, new works by Noboru Kubo • **JOHNSON GALLERY (SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Alberta Oil Painter's Studio: Paintings by artists-in-residence Susan Abma, Susan Box, Tracey Mardon and others, through July

KAMENA 5718 Calgary Tr S (780-944-9497) • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm, Sat 10am-5pm • Featuring artworks by local and international artists home decor and gift items

LATITUDE 53 10248-106 St (780-423-5353) • Open Mon-Fri 10am-6pm; Sat noon-5pm • **Rooftop Patio Series**: Share ideas and experience exhibits; a different host/DJ each week; every Thu 4-30-9pm; until Aug. 14 no minors; Jul 3 with Gilbert Bouchard, launch of YYZ's new publication • **Main Space: MIND OF A CITY**: Participatory installation by Judy Cheung; until July 12 • **ProjEX Room: FANCY**: Drawings are contrasted against bright backgrounds of vintage wallpaper and lace by Corissa O'Donnell; until July 12 (5pm) • **Visualsleyez**: Festival of Performance Art: *Justice*; July 18-28, www.latitude53.org/visualsleyez

LOFT GALLERY A. J. Ottewill Arts Centre, 590 Broadmoor Blvd, Sherwood Park (780-998-3091/467-7356) • Open Thu 5-9pm, Sat 10am-4pm • *PEOPLE BIRDS AND ANIMALS*: Paintings by artists from the Art Society of Strathcona County • Until Aug. 28

McMULLEN GALLERY U of A Hospital, 8440-112 St (780-407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • *TREES*: Paintings • Until Aug. 24

MCPAG 5411-51 St, Stony Plain (780-963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • Paintings and photographs by Margaret Witschl, until July 22

MOUNTAIN GALLERIES—JASPER Jasper Park Lodge, www.mountaingalleries.com (780-852-5378) • Open daily • Artworks by Diane Way

MUSÉE HÉRITAGE MUSEUM 5 Ste Anne St, St. Albert (780-459-1528) • *DINO DEN*: Tue-Sat (11am-3pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • *WAR AND*

PEACE: TEN YEARS OF EDMONTON: Protest graphics from the ESPA Archives and the Raise My Voice independent media photo-archive • Until Aug. 30

NINA HAGGERTY POTTERY GALLERY 901A 111 Ave (780-474-7611) • Open Mon, Wed, Fri 9:30am-2:30pm, Tue 9:30am-5pm, Sat 9:30am-2:30pm • *Artists in Residence*: A collaboration of the Alberta Society of Artists, the Art Gallery of Alberta and the Nina Haggerty Centre for the Arts curated by Chris Carson, Fiona Connell and David Janzen • July 11-Aug. 22 • Opening reception: Sun, July 13 (1-4pm)

PETER ROBERTSON GALLERY 2 12304 Jasper Ave (780-455-7479) • Open Tue-Sat 11am-5pm • Paintings by Linda Lindemann • Until July 10

PETER ROBERTSON GALLERY 1 11112 111 Ave (780-455-0286) • Open Tue-Sat 10am-5:30pm • Paintings by Jonathan Forrest

PICTURE THIS GALLERY 959 Ordze Rd, Sherwood Park (780-467-3038) • Abstract floral acrylic paintings by BIKA, bird paintings by Kerri Burnett and big sky landscape paintings by Dean McLeod • Until July 12

PORTAL GALLERY 300, 9414-91 St (780-702-7522) • *OF SKY AND EARTH*: Artworks by Cheri and Giselle Denis • Until Aug. 9 • Art Walk on Whyte Avenue, July 13, 14, 15

PROFILES FINE ART GALLERY 100, 10230 Jasper Ave (780-460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • *WATER AND CARBON*: Mixed media drawings by Jennifer Bowes, Thor Dmytruk, Monica Friske-Bornyk, Paddy Lamb, Gerald St. Maur and Amie T. Rangel • Until Aug. 2 • *Artenures*: Cheeky Charcoal, for Children 6-12; \$5/child; July 19 (1-4pm)

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd (780-427-1750) • Open: Tue-Sat 9am-4:30pm, Wed 9am-9pm • *LES FRANCOPHONES EN ALBERTA COURAGE ET DÉTERMINATION*: Learn about the history of Francophones in Alberta through archival records • Until Sept. 6

ROWLES AND COMPANY LeMarchand Mansion, Suite 108, Main Fl, 11523-100 Ave (780-426-4035) • Paintings by various artists

ROYAL ALBERTA MUSEUM 12845-102 Ave (780-453-9100) • Open daily 9-5pm • **Government House**: Public tours Sat and Sun and statutory hols (11am-4:30pm); ph 427-2281 info • **exhibition gallery: DRAGONS: BETWEEN SCIENCE AND FICTION**: Artifacts from museums and private collections from around the world Explore the magical powers of dragons and how different cultures have imagined dragons throughout the centuries, until Sept. 14 • **LOST SHIP, RECOVERED VOYAGES: THE EMPRESS OF IRELAND**: Artifacts salvaged from the wreck of the Empress of Ireland; until Oct. 5 • **front terrace**: Peter Hude Sculptures: Until Oct. 5

SCOTT GALLERY 10411-124 St (780-488-3619) • Open Tue-Sat 10am-5pm • *SUMMER GROUP SHOW*: Paintings by Lynn Malin, Leslie Poole, Noni Boyle, and Jim Stokes, prints by Sean Caulfield • Until Aug. 5

SNAP GALLERY 10309-97 St (780-423-1492) • Open Tue-Sat 12-5pm • **Main Gallery: THE TRAPEZE**: Prints by Karen Dugas her works include text from T.S. Eliot's *Four Quartets*; until July 19 • **Studio Gallery: THE CURRENT**: Prints by Kyla Fischer; until July 19

SPOTLIGHT GALLERY 100, 10230 Jasper Ave (780-419-2055) • *ARTISTS IN ACTION*: Members of the new St. Albert Artists Colony creating artworks on location that will be added to the exhibit in the gallery. Featuring Memory Roth, Pearl Der, June Haring and Laura Watmough on Thu, July 17 and Aug. 7, 21 (6-9pm) • Until Sept. 15

SPRUCE GROVE ART GALLERY 35-5 Ave, Spruce Grove (780-962-0664) • *BLOSSOMS*: Artworks by Heather Howard • Until July 26 • Opening reception Sat, July 12 (1-4pm)

STUDIO GALLERY 11 Perron St (780-460-5993), 143

Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert (780-460-5990) • Open Thu 12-8pm, Fri 10am-6pm, Sat 10am-5pm • *COLOUR, WET PAINT*: Featuring oil paintings, watercolours, drawings and mixed media artworks by a variety of artists

TELUS WORLD OF SCIENCE 11211-142 St (780-452-9100) • *Wired to Win*: IMAX film. Also playing in IMAX *The Human Body*; *Dinosaurs Alive!* • *BODY WORLDS 1. The Original Exhibition of Real Human Bodies*; feature exhibit • Margaret Zeidler Star Theatre: *Dawn of the Space Age*, and *Secrets of the Cardboard Rocket*, *Molecularium* and *The Planets*

THE CANADIAN LIBRARY • Book Pool Special Collections Library: A MOST DANGEROUS VOYAGE—An Exhibition of Books and Maps Documenting Four Centuries of Exploration in Search of a North West Passage, until Aug. 15

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (780-421-1731) • Mon-Fri 10am-4pm; Sat 12-4pm • Diversity 2008: Membership show and sale • Until July 13

VERTICAL GALLERY Paint Spot Downtown, 12418-102 Ave (780-447-4551) • Mixed media paintings by Mandy Archibald • Through July

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (780-469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • 3rd Wed every month • \$5 (donation)

CARROT 9351-118 Ave (780-432-6711) • The Summer Sonnet Soiree by Joe Rosenblatt and Catherine Owen • July 17 (7-9pm)

HULBERT'S 7601-115 St • The Olive Reading Series: Poetry, politics and discussion; an open mic to follow for new poets • 2nd Tue each month (7pm)

REMEDY CAFÉ 8631-109 St, www.albertawriting.blogspot.com • The Factory (West) Reading Series: Readings this month by Clarice Eckford, Laina Lane, Kevin Kerr, and Ted Bishop • Tue, July 15 (7pm door, 7:30pm readings)

STEEPS—OLD GLENORA • Spoken word open mic • 1st Thu every month • Contact Adam Snider to sign up, Adam.snider@gmail.com

3 BANANAS CAFÉ Sir Winston Churchill Sq (780-428-2200) • *WOW—Wired on Words*: A creative writing process for amateurs and professionals. Every Sun (11am-1:15pm); info e-mail bewell.2008@gmail.com • \$10 (donation)

UPPER CRUST CAFÉ 10909-86 Ave (780-422-8174) • The Poets' Haven: Monday Night weekly reading series presented by Stroll of Poets; every Mon night (7pm), \$5 (door)

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard (780-469-4999) • Thu 8:30pm, \$11; Fri 8:30pm, \$20; Sat 8pm and 10:30pm; \$20 • Tom Liske; July 10-12 • Brian Work, July 17-19

COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (780-483-5999) • Open nightly 8pm, Fri-Sat 10:30pm • Daniel Kinno, Trent McClellan and Sean Thompson; until July 13 • Hit or Miss Mondays: July 14 • Round 2 of Edmonton's Last Comic Standing Contest: Hosted by 100.3 The Bear's Fearless Fred; Tue, July 15 • Cris Nanarone, Welby Santos, and Kelly Dakus; July 16-20

LAUGH SHOP Londonderry Mall, 6606-137 Ave, www.thelaughshop.ca (780-476-1010) • Open Thu, Fri 8pm; Sat 8pm and 10:30pm • Howie Miller; July 11-13 • Kenny Valgardson; July 18-20

TIMMS CENTRE U of A • Roman around the country

Stand-up, improv and sketch comedy with Roman Danyln • Fri, July 11 (8pm) • \$26.50 at TIX on the Square

VARSCONA THEATRE: A NIGHT OF TALENT • *High School Musical* Show, sketch comedy show featuring Edmonton talent Each show will be recorded for national broadcast on CBC Radio One airing Thursdays at 7:30pm and Saturdays at 11am • Sun, July 14, 29 and 30 (8pm) • \$10 at TIX on the Square, profits to the Youth Emergency Shelter

THEATRE

CHIMPROVI Varscona Theatre, 10329-83 Ave (780-448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Sat (11pm) except last Sat of each month until July 24

EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL Sir Winston Churchill Sq, www.edmontonstreetfest.com (780-425-5162) • Outdoor shows in • Until July 13

FREEWILL SHAKESPEARE FESTIVAL Heritage Amphitheatre, Hawrelak Park • *Richard III*: Directed by John Kirkpatrick, starring Chris Bullough, Michael Peng and Annette Loisel; even dates for evening performances only • *As You Like It*: Directed by Marianne Copthorne, starring Annette Loisel, Julien Arnold and Mark Jenkins, set in the 1950's; all matinee performances and odd dates for evening performances • Until July 20; Tue-Sun; 8pm; 2pm • \$20 (adult)/\$15 (student/senior)/\$30 (Festival Pass: any 2 performances) at TIX on the Square 420-1757; on-site opening night; Tue Pay-What-You-Will

GEY'S HOUSE OF ANATOMY 8882-170 St (780-484-2424) • The grand opening of a new hospital in Edmonton and a highly qualified crew is hired from Seattle general hospital, namely Melanie Grey, Darren Sheppard, Addison Shephard, George O'Malley, Isabel Stephen, and Dr Betty Bailey Musical, classic rock tunes of the '70s • Until Aug. 10

A HILARIOUS MURDER MYSTERY La Boheme, 6427 112 Ave (780-203-1712/780-474-5693) • Presented by Bullet Productions and La Boheme • Fri, July 25 (7pm) • \$85 (incl: 3-course dinner, professional actors, live action prize for the best solution); call for reservations

IRRELEVANT SHOW Varscona Theatre, 10329-83 Ave • Sketch comedy show featuring top Edmonton talent Each show will be recorded for national broadcast on CBC Radio One airing Thursdays at 7:30pm and Saturdays at 11am • Mon, July 14; Tue, July 29, Wed July 30 (8pm) • \$10 at TIX on the Square; profits go to the Youth Emergency Shelter

A ROCKY NIGHT FOR HIS NIBS Varscona Theatre 10329-83 Ave (780-433-3399, #1) • Teatro La Quindicina's new play, set in Waterton Lake, starring Cathy Derkach as the enterprising Helene Catafalque whose mad genius will have ramifications for the assortment of schemers, lovers, fugitives, and zealots that turn up • July 10-26 (Tue-Sat 7:30pm; Sat 2pm) • \$22 (adult)/\$19 (student/senior)/Pay-What-You-Can (Tue evenings and Sat, July 12 matinee)/\$12 (Sat, July 19 and 28 matinees)/Two-For-One (Fri, July 11, 7:30pm) • Tickets at TIX on the Square 420-1757

STREET PERFORMERS FESTIVAL Sir Winston Churchill Sq, www.edmontonstreetfest.com • Until July 13

THEATRESPORTS Varscona Theatre, 10329-83 Ave (780-448-0695) • Presented by Rapid Fire Theatre • Teams of improvisers create sketches on the spot based on audience suggestions • Every Fri (11pm) only three shows left for this season • \$10 (cash only at the door)

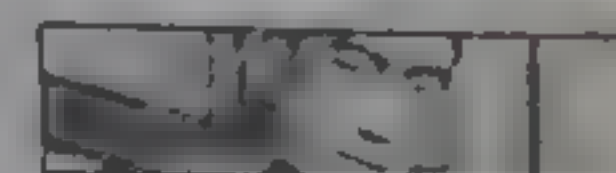
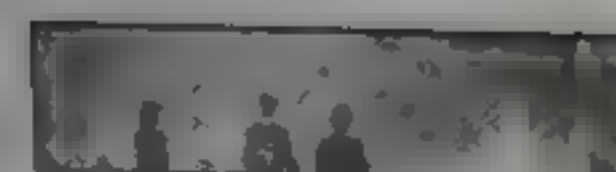
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Deep down south, we play this game: Nichols' debut impresses

BRIAN GIBSON / brian@vueweekly.com

Judged by his first three films, one of the best American directors in recent memory is David Gordon Green. It's a hazy, slipping, angled memory, though. A memory dotted with mask-wearing kids hanging around vacant lots somewhere below the Mason-Dixon line (*George Washington*), or a relationship gradually meandering away in an Appalachian town (*All the Real Girls*), or two brothers fleeing from a grasping uncle through the backways and byroads of the dusty south (*Undertow*).

Undertow was co-produced by redoubtable Southern auteur Terrence Malick, and now Gordon Green, even as he moves on to non-southern pastures with the Halifax-shot *Snow Angels* and the stoner comedy *Pineapple Express*, has taken up the co-producer mantle with a film after his own heartland, *Shotgun Stories*.

Jeff Nichols' impressive debut rolls slowly out through the Arkansas town of England. A water tower stands

DRAMA

FRI, JUL 11, SUN, JUL 13 & TUE, JUL 15 (9 PM)
MON, JUL 14 & WED, JUL 16 (7 PM)
SHOTGUN STORIES
WRITTEN & DIRECTED BY JEFF NICHOLS
STARRING MICHAEL SHANNON, DOUGLAS LIGON,
BARLOW JACOBS
METRO CINEMA, \$10
★★★★

over boarded-up stores. Tattered fronds of plants bend down into the river. Fields of cotton are bathed in a sunset's light. (DP Adam Stone has committed some gorgeous frames to celluloid here). Yet these aren't hushed scenes of sublime nature, as in a Malick film. The shots here show a place, a landscape, that just is.

The feud that erupts in *Shotgun Stories* just is, too. There seems to be no sense to it, just an innate force that slowly gathers momentum, strangling itself with implacable, vice-like strength.

It does have a beginning—when Son Hayes (Michael Shannon), Boy Hayes (Douglas Ligon) and Kid Hayes (Barlow

Jacobs) come to the funeral of their father. There, Son spittingly tells the widow and her four sons—whom their reformed father had when he remarried—that the born-again man they knew was still the man who had made out they were never born and abandoned them to their hateful mother.

Son's bristling resentment and scorn divides these half-families and sets off the male anger that simmers at a low, low heat throughout Nichols' film. The opening scenes show the brothers talking to each other with a laconic familiarity while puttering away on cars or at a card-counting system or with basketball team strategy. That sense of ease still flits in and out once the feud's ignited, but it has to contend with the weighty menace of tragedy.

MUCH OF THE FILM'S inevitability comes from Shannon, whose heavy-browed, sharp-staring face commands the screen. When the feud takes another stabbing fork in the road,

Shannon's face is all narrowed eyes and bloodless lips, his emotion drawn in, pursed up tight, coiled to strike. The men speak in short, sometimes sharp sentences, and the film could be wordless, the tragedy moves along so surely. Although almost any background to the boys' lives is left out, it's clear that the sins of their parents will be borne by the sons. Son's back is pocked with buckshot scars and his co-workers take bets on why he was shot. The past stays unknown, yet so immense it threatens to devour the present.

It's a story built on the fragments and glimpses of a few days here and there. Even the violence comes in short-film moments. The music, some lovely chords from Lucero, Ben Nichols and Benny Mardones, bridges many of the scenes. The grief and bitterness that tears and churns up the brothers—"I gotta git done with this," is all Son can offer by explanation—is framed by a town that, in places, seems to be rusting out, stranded and abandoned.

Nichols establishes a respectful, gracious rhythm. This is no hick-stereotype South. The one character who could be a yokel or some kind of Trailer Park Boy—a bandaged-up, lank-haired, skinny rogue by the name of Shampoo Douglas—is instead one of those slightly odd types of people everyone knows, not some quirky or freakish figure of fun. It's Boy, a slightly pot-bellied, Lebuski-looking schlub, who seems the most out of place, but even his personality and dignity show themselves (though Ligon is the only slightly weak actor in an otherwise outstanding cast).

The end reveals just how poetic, shifting and dazzling Nichols' touch was all along (much like the beauty in a Malick or Gordon Green work that just sneaks up on you). That's because *Shotgun Stories* manages to pull away from a hair-trigger resolution with the same inherent, natural right-ness that loaded the story with such tragic force. No mean feat from a first-timer. ▼

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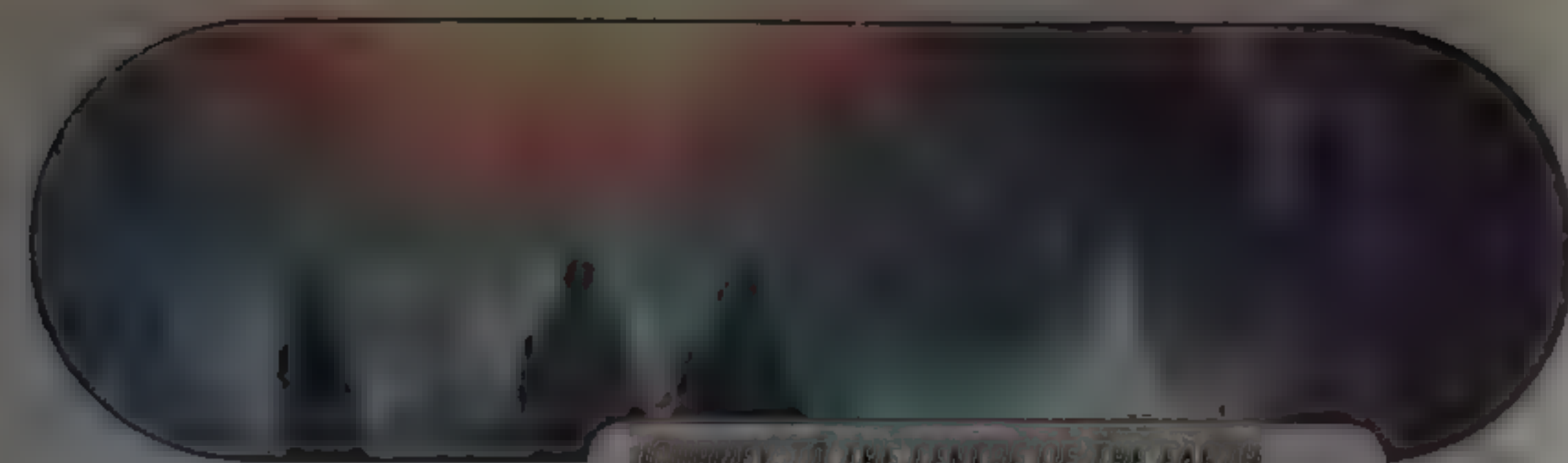
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THE YEAR MY PARENTS WENT ON VACATION
NIGHTLY 9:10 PM
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QUICK REVIEWS

FILM CAPSULES



JOURNEY TO THE CENTER OF THE EARTH

OPENING THIS WEEK

ALIEN RETROSPECTIVE

FEATURING ALIEN, ALIENS
SUN, JUL 13 (2 PM); METRO CINEMA

JOSEF BRAUN / josef@vuwweekly.com

Just a glance at the personnel involved in *Alien* (1979) serves to remind us just how remarkable this movie—at once science fiction and slasher flick, not to mention a chamber drama—truly was. The cast included John Hurt, Harry Dean Stanton, Tom Skerritt, Yaphet Kotto and Ian Holm, while the director came fresh from his in many ways never bettered debut *The Duelists* ('77), and would thereafter make a little futuristic detective yarn called *Blade Runner* ('82). His name was Ridley Scott, and while time hasn't proved him the world's deepest director, the guy had style to spare and a cunning, merciless sense of economy.

The strength of the ensemble cast is emphasized early on, their first scenes being group ones of seemingly regular folks amiably bitching about their jobs. The film's hero only establishes herself roughly halfway through. We only really start to notice—if not entirely trust—Ripley (a long, tall and very cool Sigourney Weaver) after we see just how badly

things go with the unidentified creature she alone insisted not be let aboard the spacecraft, the first major spasm of mayhem occurring in that still traumatizing "birth" scene where the only overtly sympathetic character dies writhing in his own blood. A showdown of intergalactic Darwinism locks the movie between its teeth, playing out on a brilliantly claustrophobic set from one of the great periods in sci-fi design, with gear made of industrial strength material, stuff with actual weight you want to rap your knuckles on.

Metro Cinema's screening *Alien* this Sunday along with *Aliens* ('86). There are camps that claim the sequel superior, yet to my eye the relationship between the two is nearly identical to that between *The Terminator* ('84) and *Terminator 2* ('91), which Metro screened last week and which were both directed, like *Aliens*, by James Cameron. *Aliens* indeed establishes its themes of ruthless maternal instincts more clearly, and develops Ripley, awakened after a 57-year sleep to help fight an entire colony of aliens, into a fully fleshed-out character. Yet after Scott's style and economy we go straight to Cameron's workmanlike flabbiness, like *T2*, another two-and-a-half-hour movie full of over-cooked sequences and abundant redundancies. The climactic scene where Ripley escapes from the queen mother's lair is masterfully handled—too bad we're then forced to sit through a "surprise" second ending that's not half as thrilling and takes forever.

There are concessions, like a sinister Paul Reiser as the corporate weasel, Bill Paxton, fresh from playing Chet in *Weird Science* ('85) and reveling in playing a babbling human Nerf ball, and Lance Henrikson, proving robot scientists can actually be nice guys. For better or for worse, there's more of everything in *Aliens*, though I'd pick its predecessor for the stronger, meaner chills and thrills any day of the week.

JOURNEY TO THE CENTER OF THE EARTH

DIRECTED BY CHRIS BUREAU
WRITTEN BY MICHAEL WEISS, JENNIFER FLACKETT,
BENNY TUPPIN
STARRING: REYKJAVIK, JOSH HUTCHERSON
★★

JOSEF BRAUN / josef@vuwweekly.com

3-D, they say, is a thrilling experience all over again. By way of confirmation, the vast experiential gulf between watching

Journey to the Center of the Earth in 3-D and "normal vision" is swiftly established in the very first images displayed. A crab thingee's antennae thingees wave in your face! A guy falls from a cliff and seems to get really far away! Brendan Fraser brushes his teeth in an utterly pointless jump-cut sequence and the glass he gargles from comes really close! Whoa! Of course you also get to wear—and, I think, keep—the new generation of 3-D glasses, more nerd chic than Devo. If they keep doing press screenings in 3-D, pretty soon I can start my own band!

But right, the movie. Hunky dreamer Trevor Anderson (Fraser, a perhaps slightly more convincing science teacher than Mark Wahlberg) gets stuck minding grumpy nephew Sean (Josh Hutcherson) just as volcanic activity in Bolivia, Hawaii and Iceland is looking really good, so, anxious to prove a longstanding theory about volcanic tubes that would redeem the legacy of his 10-years-missing brother—who's also Sean's dad—Trevor scoops up the 13-year-old and flies to Reykjavik, where the pair gear up for high adventure underground. With little in the way of a plan they luck out, meeting Hannah, an Icelandic beauty whose dead dad also shared dead bro's "Vernian" notions about subterranean wonders, and who also happens to be an expert mountain guide, leading the boys safely into creepy caverns where fun awaits. (In a movie where pretty much everything is a special effect, the filmmakers managed to get a genuine Icelandic beauty, Anita Briem, to play Hannah.)

A rollercoaster ride through a mine shaft, razor-toothed jumping fish, bubbling lava, glow-in-the-dark bird buddies and carnivorous vaginal plants there's more than enough stuff in *Journey to the Center of the Earth* to wave under our noses, though little of it seems terribly frightening. Director Eric Brevig, who, believe it or not, has a resumé mostly jam-packed with visual effects work, takes minimal interest in much outside of the film's stable of spectacles, and the cast members can only make up for so much when a solid third of their dialogue consists of screaming each others' names and saying "Look out!" or "Hang on!" It's basically an amusement park ride—but it does have the virtue of being half the length of *Pirates of the Caribbean: At World's End*.

metro CINEMA JULY 10-16

TO THE LIMIT
DIRECTED BY PEPE DANQUART • SCREENING WITH WHEN THE DAY BREAKS
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FRIDAY, SUNDAY AND TUESDAY AT 9:00PM • MONDAY AND WEDNESDAY AT 7:00PM

WHEEL-1-THON
SATURDAY NIGHT 7:00PM to 3:00AM

ALIEN - 2:00PM
ALIENS - 4:10PM

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TO THE LIMIT

WRITTEN & DIRECTED BY PEPE DANQUART
STARRING THOMAS AND ALEXANDER HUBER
FRI, JUL 11, SUN, JUL 13 & TUE, JUL 15 (7 PM)
MON, JUL 14 & WED, JUL 16 (9 PM); METRO CINEMA
★★★

JONATHAN BUSCH / jonathan@vuwweekly.com

If you're like me, the details of the sport of rock climbing are only knowable through adventure magazines and television programs. That's why a film like Pepe Danquart's *To the Limit* is so gloriously informative about not only how devastatingly high up the participants climb but also the keen sense of physical awareness required to excel (and not die trying). The subjects of the film, brothers Thomas and Alexander Huber, are passionate, motivated and maybe even a little narcissistic as they share their experience trying to break a world record climbing the "Nose," the 3000-foot face of the El Capitan at the Yosemite National Park.

The trick in mounting their goal lies in the risky yet adrenaline-powered form of "speed climbing," where the climbers forgo elements of rock-climbing safety to scale the Nose at an alarmingly fast rate. The emotional stakes of *To the Limit* occur in the potential catastrophes the Huber brothers face in their quest, as well as in the competitive familial struggle that threatens their partnership. Thomas, the elder, was responsible for introducing Alexander to the glories of rock adventures, whom would become more successful and publicized in his climbing work despite his lesser experience. Alexander's raw nerve provides the ability to bypass the anxiety of climbing and therefore he moves a little faster, but it's Thomas' willingness to admit such a jealous rift that draws upon their honest, endearing sense of brotherhood.

To the Limit is less critical than the type of film that might further investigate the culture of a sport that bears the risk of death and serious injury, but it's alluring enough in its use of imagery and sound to stylistically experiment more than a typical IMAX feature. The climbing scenes are disorienting in their sequencing of the immediate events, suggesting the emotional highs and lows through the sensory world around the brothers. Falling rocks, birds silhouetted against skies and dry hands gripping onto dusty cliff edges are part of the grand portrayal of the environment, as they abstract and foreshadow the consequences of the adventure. Also worthy of note is the film's brief foray into the brothers' expedition to the Torres Del Paine in the Patagonia, a shift from the heat of Yosemite to a chilly landscape.

The climbers in the audience are sure to enjoy *To the Limit's* poetic rendering of the experience, while scaredy cats like me will squirm and be happy to remember the theatre is still on the ground floor.

ON DVD

BEFORE THE RAIN

WRITTEN & DIRECTED BY MILCHO MANCHEVSKI
STARRING RADE SERBEDZIC, KATRIN CARLIDGE
★★★★

JOSIEF BRAUN / josie@vuwweekly.com

Milcho Manchevski's feature debut *Before the Rain* uses a tripartite structure, each strand offering a distinct narrative—one set in England, the others in Macedonia—that connects to a whole that comes full circle only in the closing scenes. Thanks to

CONTINUES ON NEXT PAGE

FILM LISTINGS

All showtimes are subject to change at any time. Please contact theatre to confirm.

CINEMA THEATRE JASPER

8084 Connaught Dr., Jasper, 852-4749

KUNG FU PANDA (PG)
Daily 1:30, 7:00

HANCOCK (PG, violence, coarse language, crude content)
Daily 1:30, 7:00, 9:00

THE LOVE GURU (14A, crude content)
Daily 9:00

CINEMA CITY MOVIES 12

1200 Ave. of the Stars, 467-4776

EXPULSED: NO INTELLIGENCE (PG)
Daily 1:40, 4:20, 7:40, 10:10

WHAT HAPPENS IN VEGAS (PG, coarse language, not recommended for children)
Fri, Sun-Thu 1:20, 4:10, 7:10, 9:30; Sat 1:20, 4:10, 7:10, 9:30, 12:00

FUGITIVE PIECES (14A)
Fri, Sun-Thu 1:25, 4:15, 6:50, 9:15; Sat 1:25, 4:15, 6:50, 9:15, 12:05

SPEED RACER (PG)
Daily 1:15, 4:00, 6:55, 9:50

THE STONE ANGEL (14A, sexual content)
Fri, Sun-Thu 9:25; Sat 9:25, 11:50

MADE OF HONOR (PG, sexual content, coarse language)
Fri, Sun-Thu 1:30, 4:05, 7:00, 9:20; Sat 1:30, 4:05, 7:00, 9:20, 11:30

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, substance abuse, crude content)
Fri, Sun-Thu 1:50, 4:55, 7:35, 9:55; Sat 1:50, 4:55, 7:35, 9:55, 12:10

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri, Sun-Thu 1:45, 4:25, 7:15, 9:45; Sat 1:45, 4:25, 7:15, 9:45, 12:10

THE FORBIDDEN KINGDOM (PG, violence)
Fri, Sun-Thu 2:05, 4:50, 7:25, 10:00; Sat 2:05, 4:50, 7:25, 10:00, 12:20

BABY MAMA (PG, coarse language, mature themes)
Fri, Sun-Thu 4:35, 7:20, 10:05; Sat 4:35, 7:20, 10:05, 12:15

YOUNG AT HEART (PG)
Daily 1:55

COLLEGE ROAD TRIP (G)
Fri, Sun-Thu 2:00, 4:40, 7:30, 9:35; Sat 2:00, 4:40, 7:30, 9:35, 11:35

NIM'S ISLAND (G)
Daily 1:50, 4:45, 7:15

DR. SEUSS' HORTON HEARS A WHO! (G)
Daily 1:35, 4:30, 7:05

THE BANK JOB (14A, violence, nudity, mature themes)
Fri, Sun-Thu 9:40; Sat 9:40, 11:55

CINEPLEX ODEON NORTH

1821 North Avenue, 734-2266

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
RealD Daily 12:20, 2:40, 5:00, 7:20, 9:50

MEET DAVE (PG)
No passes Daily 12:50, 3:10, 5:30, 7:50, 10:10

HELLBOY 2 THE GOLDEN ARMY (14A)
No passes Daily 12:40, 1:50, 3:30, 4:50, 6:30, 7:45, 9:20, 10:30

THE DARK KNIGHT (STC)
No Passes Midnight Thurs 12:01

KIT KITTREDGE: AN AMERICAN GIRL (G)
Daily 12:25, 2:50, 5:15

WALL-E (G)
Fri-Mon, Wed-Thu 12:00, 2:30, 4:55, 7:30, 10:00; Tue 4:55, 7:30, 10:00; Star and Strollers Screening: Tue 1:00

WANTED (18A, gory scenes, brutal violence)
Daily 2:00, 5:00, 8:00, 10:40

GET SMART (PG, violence, coarse language)
Daily 1:00, 3:50, 6:45, 9:15

THE LOVE GURU (14A, crude content)
Daily 8:10, 10:35

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Daily 1:20, 4:30, 7:15, 10:20

KUNG FU PANDA (PG)
Daily 12:10, 2:20, 4:40, 7:05, 9:30

SEX AND THE CITY (18A)
Daily 12:30, 3:40, 6:50, 9:55

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Daily 1:10, 4:00, 7:00, 9:45

HANCOCK (PG, violence, coarse language, crude content)
Daily 12:15, 1:40, 3:00, 4:10, 5:10, 6:40, 7:40, 9:00, 10:15

CINEPLEX ODEON SOUTH

1000 S. 4th Avenue

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
RealD Daily 12:10, 2:40, 5:00, 7:20, 9:40

MEET DAVE (PG)
No Passes Fri-Mon, Wed-Thu 12:45, 2:55, 5:15, 7:40, 10:15; Tue 2:55, 5:15, 7:40, 10:15; Star and Strollers Screening: Tue 1:00

HELLBOY 2 THE GOLDEN ARMY (14A)
No Passes Daily 12:15, 1:15, 3:15, 4:15, 6:30, 7:30, 9:20, 10:20

THE DARK KNIGHT (STC)
No Passes Midnight Thu 12:00

KIT KITTREDGE: AN AMERICAN GIRL (G)
Daily 12:15, 3:10

HANCOCK (PG, violence, coarse language, crude content)
Fri-Tue, Thu 12:30, 2:00, 3:00, 4:30, 5:30, 7:00, 8:00, 9:30, 10:30; Wed 12:30, 2:00, 3:00, 5:30, 8:00, 9:30, 10:30

WALL-E (G)
Daily 12:00, 1:00, 2:30, 3:30, 5:10, 6:45, 7:45, 9:15, 10:15

WANTED (18A, gory scenes, brutal violence)
Daily 12:00, 2:45, 5:20, 7:15, 8:15, 10:00, 10:45

GET SMART (PG, violence, coarse language)
Daily 12:50, 3:45, 7:10, 9:50

THE LOVE GURU (14A, crude content)
Daily 1:50, 4:50, 8:10, 10:45

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Daily 1:40, 4:40, 7:50, 10:40

KUNG FU PANDA (PG)
Daily 1:30, 4:00, 6:30, 9:00

SEX AND THE CITY (18A)
Daily 12:20, 3:20, 6:40, 10:10

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Daily 12:40, 3:40, 6:50, 9:45

CINEPLEX WEST MALL 8

10000 West Mall, 491-1111

CAREGIVER (STC)
Fri-Sun 1:00, 4:00, 6:45, 9:30; Mon-Thu 4:00, 6:45, 9:30

WHAT HAPPENS IN VEGAS (PG, coarse language, not recommended for children)
Fri-Sun 1:50, 4:10, 6:30, 9:00; Mon-Thu 4:10, 6:30, 9:00

SPEED RACER (PG)
Fri-Sun 1:20, 4:15, 7:00, 9:45; Mon-Thu 4:15, 7:00, 9:45

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, substance abuse, crude content)
Fri-Sun 1:30, 4:45, 6:50, 9:10; Mon-Thu 4:45, 6:50, 9:10

MADE OF HONOR (PG, sexual content, coarse language)
Fri-Sun 1:45, 4:50, 7:15, 9:20; Mon-Thu 4:50, 7:15, 9:20

BABY MAMA (PG, coarse language, mature themes)
Daily 7:20, 9:50

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri-Sun 1:10, 4:20, 6:40, 9:15; Mon-Thu 4:20, 6:40, 9:15

THE FORBIDDEN KINGDOM (PG, violence)
Daily 7:10, 9:40

NIM'S ISLAND (G)
Fri-Sun 2:00, 5:00; Mon-Thu 5:00

DR. SEUSS' HORTON HEARS A WHO! (G)
Fri-Sun 1:15, 4:30; Mon-Thu 4:30

CITY CENTRE 9

10200-102 Ave., 421-7020

HELLBOY 2 THE GOLDEN ARMY (14A)
No passes Dolby Stereo Digital Daily 12:50, 3:55, 6:50, 9:55

JOURNEY TO THE CENTER OF THE EARTH 3D (PG, not recommended for young children)

Digital Presentation, No passes Fri-Tue 12:45, 3:25, 6:45, 9:10; Wed-Thu 12:45, 3:25, 6:45, 9:10

MEET DAVE (PG)
DTS Digital Daily 1:15, 3:35, 7:15, 9:35

THE DARK KNIGHT (STC)
Dolby Stereo Digital, Midnight, No Passes Thu 12:01

WANTED (18A, gory scenes, brutal violence)
Dolby Stereo Digital Daily 12:20, 3:15, 6:40, 9:00

WALL-E (G)
DTS Digital Daily 12:40, 3:20, 7:10, 9:40

THE INCREDIBLE HULK (PG, violence, frightening scenes)
DTS Digital Fri-Mon, Thu 12:25, 3:00, 7:05, 9:45; Tue 12:25, 3:00, 9:45; Wed 12:25, 3:00

SEX AND THE CITY (18A)
DTS Digital Daily 12:15, 3:10, 6:30, 9:30

GET SMART (PG, violence, coarse language)
DTS Digital Fri-Tue, Thu 1:10, 3:45, 6:35, 9:20; Wed 1:10, 3:45

HANCOCK (PG, violence, coarse language, crude content)
Dolby Stereo Digital Daily 1:00, 4:00, 7:00, 9:50

CLAREVIEW 10

100-100 Ave., 467-1111

HELLBOY 2 THE GOLDEN ARMY (14A)
No passes Daily 1:00, 4:00, 6:40, 9:30

MEET DAVE (PG)
Daily 12:40, 4:50, 7:20, 9:50

JOURNEY TO THE CENTER OF THE EARTH 3D (PG, not recommended for young children)
No passes, Digital Presentation Daily 1:20, 4:10, 7:00, 9:20

THE DARK KNIGHT (STC)
Midnight, No passes Thu 12:01

KIT KITTREDGE: AN AMERICAN GIRL (G)
Daily 12:50, 3:50

WANTED (18A, gory scenes, brutal violence)
Daily 1:10, 3:45, 7:25, 9:45

WALL-E (G)
Daily 1:50, 4:20, 7:10, 9:35

HANCOCK (PG, violence, coarse language, crude content)
Daily 12:30, 2:45, 5:00, 7:30, 9:55

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Daily 6:50, 9:25

KUNG FU PANDA (PG)
Daily 1:30, 4:30, 6:45, 9:00

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Daily 3:40, 6:35, 9:15

GET SMART (PG, violence, coarse language)
Daily 1:40, 4:40, 7:15, 9:40

THE LOVE GURU (14A, crude content)
Fri-Sun, Tue-Thu 1:15; Reel Babies: Mon 1:00

GALAXY-SHERWOOD PARK

10000 Sherwood Drive, 491-1111

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Daily 12:10, 2:40, 5:00, 7:30, 9:45

MEET DAVE (PG)
No Passes Daily 12:30, 3:20, 6:50, 9:20

HELLBOY 2 THE GOLDEN ARMY (14A)
No passes Daily 1:00, 4:00, 7:00, 10:00

KIT KITTREDGE: AN AMERICAN GIRL (G)
Daily 12:40

WALL-E (G)
Daily 12:00, 2:30, 4:50, 7:20, 9:50

WANTED (18A, gory scenes, brutal violence)
Daily 12:50, 3:50, 7:15, 10:15

GET SMART (PG, violence, coarse language)
Daily 1:10, 4:20, 7:05, 10:10

KUNG FU PANDA (PG)
Daily 1:30, 4:10, 6:45, 9:10

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Daily 3:40, 6:40, 9:40

HANCOCK (PG, violence, coarse language, crude content)
Daily 12:20, 1:20, 3:30, 4:30, 7:10, 7:40, 9:30, 10:20

GARNEAU

8712 109 St., 433-0722

MONGOL (14A, gory scenes)
Daily 6:50, 9:10; Sat, Sun 2:00

GRANDIN THEATRE

Grandin Mall, St. Winston Churchill Ave. St. Albert, 467-1111

HANCOCK (PG, violence, coarse language, crude content)
Daily 1:35 3:40, 5:30, 7:35, 9:30

KUNG FU PANDA (PG)
Daily 1:10, 5:10

GET SMART (PG, violence, coarse language)
Daily 3:10, 7:10, 9:20

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
No passes Daily 1:20, 3:20, 5:20, 7:20, 9:20

HELLBOY 2 THE GOLDEN ARMY (14A)
No passes Daily 1:45, 4:15, 6:50, 9:15

DOUGAN CINEMA-CAMROSE

10014 Ave. Camrose, 780-555-2111

Date of issue: Thu, July 10 only

GET SMART (PG, violence, coarse language)
Thu 1:55

WALL-E (G)
Thu 2:00

KUNG FU PANDA (PG)
Thu 2:10

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Thu 9:00

WANTED (18A, gory scenes, brutal violence)
Thu 2:05

HANCOCK (PG, violence, coarse language, crude content)
Thu 2:15

LEDUC CINEMAS

780-352-3922

HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 1:00, 3:30, 7:00, 9:30

THE DARK KNIGHT (STC)
Midnight show Thu, July 17: 12:01

WANTED (18A, gory scenes, brutal violence)
Daily 1:10, 3:35, 7:10, 9:35

WALL-E (G)
Daily 1:05, 3:25, 7:05, 9:25

HANCOCK (PG, violence, coarse language, crude content)
Fri-Tue, Thu 12:30, 1:15, 2:15, 4:15, 4:45, 6:15, 7:10, 9:15, 11:15, 12:00; 2:15, 4:10, 4:45, 6:10, 7:15, 10:15; Star and Strollers Screening: Wed 1:00

METRO CINEMA

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TO THE LIMIT W/ WHEN THE DAY BREAKS (STC)
Fri 7:00; Mon 7:00; Tue 9:00; Wed 7:00; Thu 9:00

SHOTGUN STORIES (STC)
Fri 9:00

CINEMA-THON (STC)
Sat 7:00

ALIEN (STC)
Mon 2:00, 4:10

SHOTGUN STORIES (STC)
Mon 9:00; Tue 7:00; Wed 9:00; Thu 7:00

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HELLBOY 2 THE GOLDEN ARMY (14A)
Daily 7:0

Beauty, death and power make Mishima a compelling figure

FLICKS DVDetective

JOSEF BRAUN
dvdetective@vuwweekly.com

If Japanese author Yukio Mishima seemed unusually anachronistic, it may be because he staked so much on the equation of aesthetic power and political power, trusting that attaining the one would naturally lead to possessing the other. Yet that he also staked everything on the romantic belief that beauty and destruction must court one another on equal terms—the former reciprocating the latter in fortitude—gets perhaps closer to the deeper truth of this man, the only genuine key to the mystery. Great beauty, in Mishima's highly disciplined ontology, could receive no higher honour than to meet with a magisterial death.

Paul Schrader's remarkable, at once beguiling and grotesque film *Mishima: A*

Life in Four Chapters (1985) wisely finds every aspect of its complex portrait of the artist within the consideration of this deeper truth, bookending itself with the event that most boldly exemplified Mishima's aesthetic convictions. On Nov 25, 1970, Mishima ate no breakfast. He carefully laid out his pristine uniform, the one he had specially designed for his private army. He gathered his closest aides, laid siege to Japanese military headquarters and attempted to rouse a disinterested audience of soldiers and journalists with appeals for Japan's return to imperial rule. He then committed ritual suicide, or seppuku, before having his men chop off his head. In the nearly four decades since, Japan still seems unable to process this event.

United by one of Philip Glass's finest scores, Mishima's final hours, shot in quasi-documentary style, are interwoven with biographical episodes, shot in black and white, and dramatizations from three Mishima novels—*Temple of the Golden Pavilion*, *Kyoko's House* and *Run-*

away Horses—that help to convey his persona as it paralleled or imitated his fiction. These sections are the most visually extraordinary, vibrantly colourful, highly theatrical sequences, owing as much to the special genius of designer Eiko Ishioka as to the formal brilliance and collaborative skills of Schrader and cinematographer John Bailey. The result, buoyed by the charming, tormented, spookily focused central performance of Ken Ogata, is not a comprehensive bio-pic so much as a study in meticulous self-invention, and an investigation into a very particular psychopathology. As Glass puts it, Mishima is about "how the unimaginable becomes inevitable."

Watching *Mishima* on Criterion's new two-disc set, it occurs to me that the only other movie that shares something of its specific approach to literary portraiture is David Cronenberg's *Naked Lunch* ('91), which is more a portrait of William S Burroughs than it is an adaptation of his famous experimental novel. Both movies fuse their writer's lives with their fiction, both blur artifice and naturalism, both

wrestle with their writer's complicated relationship to homosexuality in fittingly complicated ways, both fixate beautifully on fetish objects and use the body as the site of drama, and both use death as a catalyst of creative propulsion. I bring up this comparison not to diminish *Mishima's* splendour but rather to supply a better idea of just how special the movie is.

Criterion's supplementary material, generous by even their standards, can of course offer a far better idea. The audio commentary by the always engaging Schrader and producer Alan Poul—recorded two weeks after the death of Schrader's brother and *Mishima's* co-screenwriter Leonard—is especially enlightening and lively. Apparently Schrader's first idea for a movie about an artist willing himself toward death was a Hank Williams bio-pic, though clearly in *Mishima*—his brother's idea—he found a subject that would truly up the ante regarding the themes of narcissism, obsession and death he'd been exploring in *Taxi Driver* ('76) and *American Gigolo* ('80). The bulk of the commentary focuses on the extreme sensitivity of the Japanese toward everything to do with Mishima and the many, sometimes frightening campaigns to shut down production in the country where the film has never been theatrically released to this day. Another highlight is a short video featuring insights from Japanese film scholar Donald Richie, who was also a friend of Mishima's, and Mishima biographer John Nathan. Both speak eloquently and

respectfully about Mishima's painstaking efforts to stage-manage his own life and construct his own celebrity.

ARGUABLY the greatest example of Mishima's will to synthesize art and life—outside of his novels—is found in *Patriotism* ('66), the 29-minute film he wrote, produced, directed and starred in, which is also now available from Criterion in a separate package with its own very good array of supplements. Shot secretly with a borrowed crew in silent black and white, *Patriotism* concerns the double suicide of a Japanese lieutenant and his wife, based on a real event that occurred in 1936. The film feels wholly disinterested in developing narrative, leaving context and developments entirely to title cards. What we get instead is a stark, theatrical, inventively photographed, eroticized aestheticization of suicide, replete with the spilling of entrails and great splashes of blood on white surfaces. The film, obviously, was one of many rehearsals for its author's death.

Besides an informative essay by Tony Rayns, the best material on Criterion's *Patriotism* disc comes from Mishima himself, who, in both archival film and audio-only interviews, discusses his ideas on Japan's defeat in the Second World War, nationalism, death, literature, the West and much more. Curiously, Mishima makes consistently compelling arguments for even his most unnerving points of view, and his particular charisma, even weighed against the violence of his life, enchants and entices from beyond the grave. ▽

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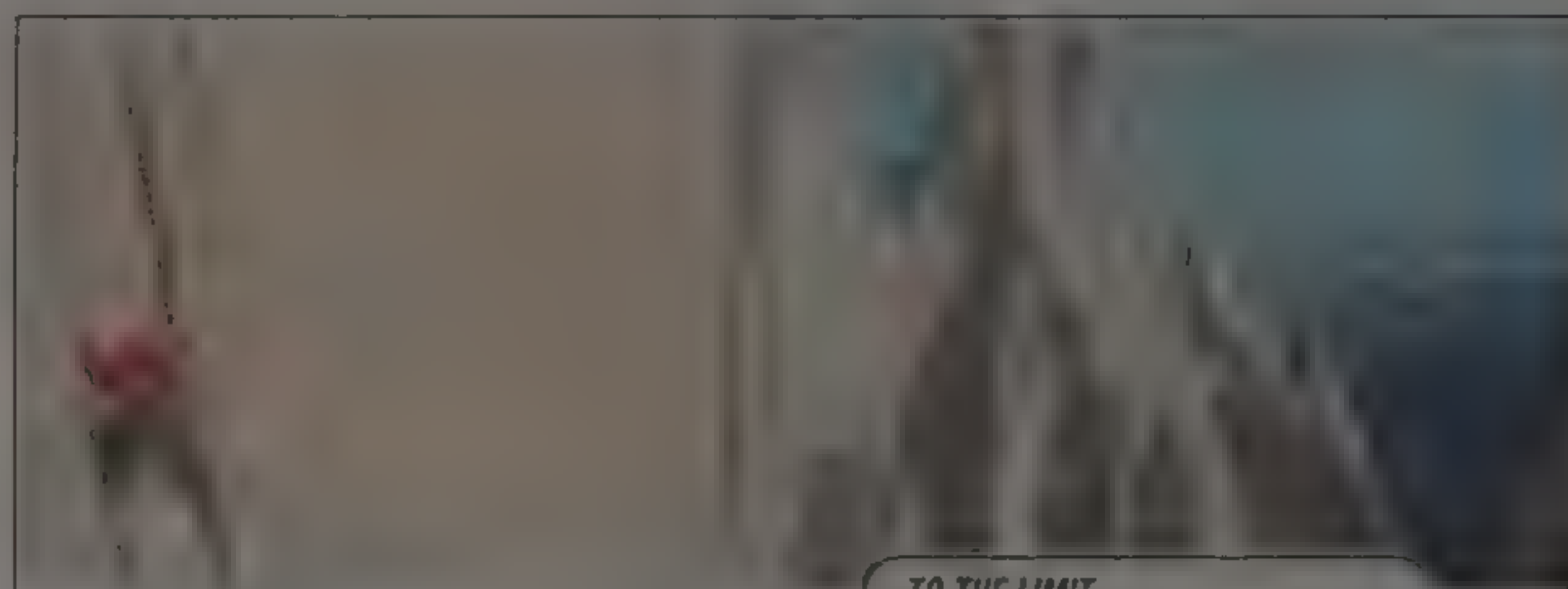
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FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

Criterion's new DVD, I've just seen the film for the first time since its 1994 release, and it seems to me now that what's more durable than how these threads literally connect is how each poses a variation on the same build-up toward an act of senseless violence. Though made during the spike of international awareness of the chaos of the war-torn Balkan states, *Before the Rain* isn't really a commentary on that particular political trauma or even on civil war in general. It's about bloody eruptions, and the normally invisible geometry that links them.

An Orthodox Christian monk (Grégoire Colin) hides an Albanian teenager accused of killing a local shepherd. A London photo agent (the late Katrin Cartlidge) who's having an affair with a famed photojournalist discovers she's pregnant. A Macedonian (a zesty, deeply watchable Rade Serbedzija) returns after years abroad to discover a



TO THE LIMIT

homeland where he's considered an outsider each time he attempts to apply some moral logic to the madness of tribal disputes. Each major player makes an appearance in each individual part, a technique striking in its day that has since been exploited in some of the most awkward, overbearing and self-important films of the last several years, reaching its nadir with the likes of *Babel* and, worst of all, Paul Haggis's *Crash*.

These later movies talk down to their audience, straining to emphasize the theme of interconnectedness by literally connecting their characters in risible feats of dramatic

feel awfully banal when trapped under the spotlight of Manchevski's camera.

Still, while things might not quite mesh with the grace and quiet provocation intended, while certain events, such as the first killing, feel very forced, the poetry of *Before the Rain* is essentially of a fairly unimposing sort—I love the scenes of people dreaming of someone's appearance right before they actually appear—while the performances are often sublime.

I also feel endeared toward Manchevski after hearing the audio commentary he does with scholar Annette Insdorf. While Insdorf keeps aligning Manchevski's work to that of Kieslowski (a comparison that does Manchevski no favours), Manchevski unabashedly notes the film's obvious relationship to *Pulp Fiction* and points out little homages to *Psycho* and *The Wild Bunch*. In his accompanying essay, Ian Christie takes this one step further, wisely seeing *Before the Rain's* true lineage as being in late period westerns. With readings like this, *Before the Rain* may actually just look better and better with age. ▽

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Forty years of snakes and trains

FRED EAGLESMITH DRAWS ON HIS PAST FOR THE PRESENT

EDEN MUNRO / eden@vuwweekly.com

These are adventures, and my fans don't like cruise ships—they really, really like adventures. As I get older I can do it, I can figure out how to do it and I want to do more of it because it's so much fun. You get somebody cruising down a railroad track, looking out the window [while] listening to you play music and they're going, 'Holy cow, look at, I've just been transported,' and that's a fabulous thing. Whereas if you go to a concert where you know you're going to be, you're predisposed already, you know what it's going to be, whereas if you don't know you get transported when you get there, and that's cool."

Fred Eaglesmith has been playing and travelling for a long time now. The 50-year-old songwriter hopped a train out of Ontario as a kid, charging headfirst into the unknown, and Eaglesmith is still trying to bring that same spirit to his live performances these days, doing his best to turn his shows into something more than just a bunch of people planted in the seats of a theatre.

There's still a heavy interest in trains for Eaglesmith, so each year he packs up and jumps on one of them, along with a few other musicians and a bunch of people who want to hear him picking songs along the rails—this year he'll be following the tracks in New Mexico and then again in Manitoba a couple of months later; then there are the country festivals he likes to play—Pembina River Nights and his own Charity Picnic among them; and here in Edmonton he'll be playing a mystery gig, where the audience doesn't actually know where the show will be until the day of the show when they receive an email revealing the location—Eaglesmith's website calls the show a cross between a treasure hunt and a road rally.

Given the variety of venues that he plays, one certainty with Eaglesmith is that he has no interest in complacency when it comes to making music, and that attitude carries over into his latest album, *Tinderbox*, a rambling affair full of singing organs, chunking rhythms and bone-saw guitars.

Eaglesmith says that he's finished with the days of knocking an album out in a week—he'd rather spend a year plugging away on a record like he did with this one, waiting until all of the pieces are in place before calling it done—but that doesn't mean that he spends his time polishing the songs to a brilliant sheen. The individual tracks on *Tinderbox* capture the moment of creation, with Eaglesmith



PREVIEW

FRED EAGLESMITH

SAT, JUL 12
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MON, JUL 14 (8 PM)
HAVEN SOCIAL CLUB, \$35

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writing the tunes in the studio as he went, snatching the music out of the air and putting the moment of inspiration and passion on record immediately. Then he'd call the band in to finish it off.

"It's less safe this way, and sometimes I think you tend to use structure too much when you know how to do it, so you have to throw yourself off the gait," he says. "And so, sometimes I just go in and record the track and then just sing the song to it, to the track, as I'm making it up. Like, don't stop, just keep singing the song. And I get words that I wouldn't normally use or I get lines I wouldn't normally use, but because I'm being pushed by the track I have to sing them and then you go back and go, 'Well, that was really cool. I would've never done that, I would've thought too much about it.'"

THOSE EARLY YEARS of hopping trains fueled Eaglesmith's songwriting for a long time, but he admits that he's had to alter his approach somewhat now that his travelling style has shifted, from trains to a nice, safe truck. He's not out there on the frontlines anymore, but that detachment hasn't stunted his writing. In fact, he says that it's afforded him the opportunity

to really investigate stories that he might have missed if he drew only upon his own experiences.

"My travelling now is relatively safe compared to those days so there's not as much edge, so I have to go and find that edge someplace else," he explains. "On this record I really got into those snake churches down south—you know the ones where they pick up snakes and they drink strychnine and stuff? I met some people who went to those churches ... and I really started exploring it. Somebody gave me a book and I started reading some other stuff, and then I started meeting the guys who went to the churches down south and I went, 'Wow, this is a cool thing.'"

"So while I'm in the truck I can think about people's passions and what they do because I have an overview," he adds. "I'm travelling through the town, I'm not living in it, and that's sort of what I do now."

It would be a mistake to think that Eaglesmith's songs are no longer drawing on his own experiences, though. He's been writing songs for 40 years and that's not something that you can just turn off, and the songwriter uses the stories of his life to his advantage even when working on new tunes.

"Forty years of working my craft almost every single day—total immersion," he explains. "There's a great story about Picasso. This woman asked him to scribble something on a napkin and he did and she said how much would that be?' He said, '\$20 000.' She said, '\$20 000? That only took you two minutes.' He said, 'No, ma'am, it took me 25 years.' That's how I feel about it—I put in my time." ▽

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VIEW
WED JUL 16 (9 PM)
JEZIBELLE
WITH UNBALANCED AND ETERNAL ARISE
URBAN LOUNGE, \$5

BRYAN BIRTLES / bryan@vancouverweekly.com

Speaking to the members of local band Jezibelle over speakerphone, two things become glaringly apparent. The first is that this is an intense group that is extremely passionate about the driving punky-metal hybrid it has created and the themes the band's music embodies—especially the in-your-face style of female empowerment that they are championing. The second is that a speakerphone makes it nearly impossible to discern who is talking.

The band's genesis was at a golf course—perhaps not a very punk rock location, but it was the location of a summer occupation at which guitarist/vocalist Pattee Sparks and bassist/vocalist Amanda Martin met. Their shared love of heavy music led them to write songs together and begin a search for a drummer. When a number of drummers either proved unreliable or balked at the band's name ("A lot of guys don't want to be in a band called Jezibelle"), the two decided to recruit their friend Erin Lee and teach her the drums along the way.

"When you learn to play an instrument from lessons you learn a certain way to do it, but when you teach yourself to do it you develop your own bad habits, I guess, but you also learn your own way of doing it," explains Sparks, noting that the band felt a lack of musical knowledge to be somewhat of a benefit for the punky style they play.

"I'm sure I don't always have a lot of



the technical things right," adds Lee, "but it's fun to have your own style."

The band's upcoming show will be an intense night because Jezibelle creates a punishingly huge racket for a trio, but it may not quite match the intensity of the band's most recent show at the Artworks festival in Churchill Square. Shut down by a thunderstorm, the band had to return later to finish what it had started.

"The Works Festival was fantastic and they were really great to us because we

got shut down by a thunderstorm and they invited us to come back on the Friday night at 8:45 at night which was a great time slot and we had a blast," explains Lee, while someone adds that the thunderstorm could serve as a metaphor for the band's shows in that you never know what's going to happen. "The thunder and lightning really added to it—it was like having your own sound effects. It was great though, because through it all people kept on dancing." ▼

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SECOND CUP Dan Jenkins (adult contemporary), 8pm

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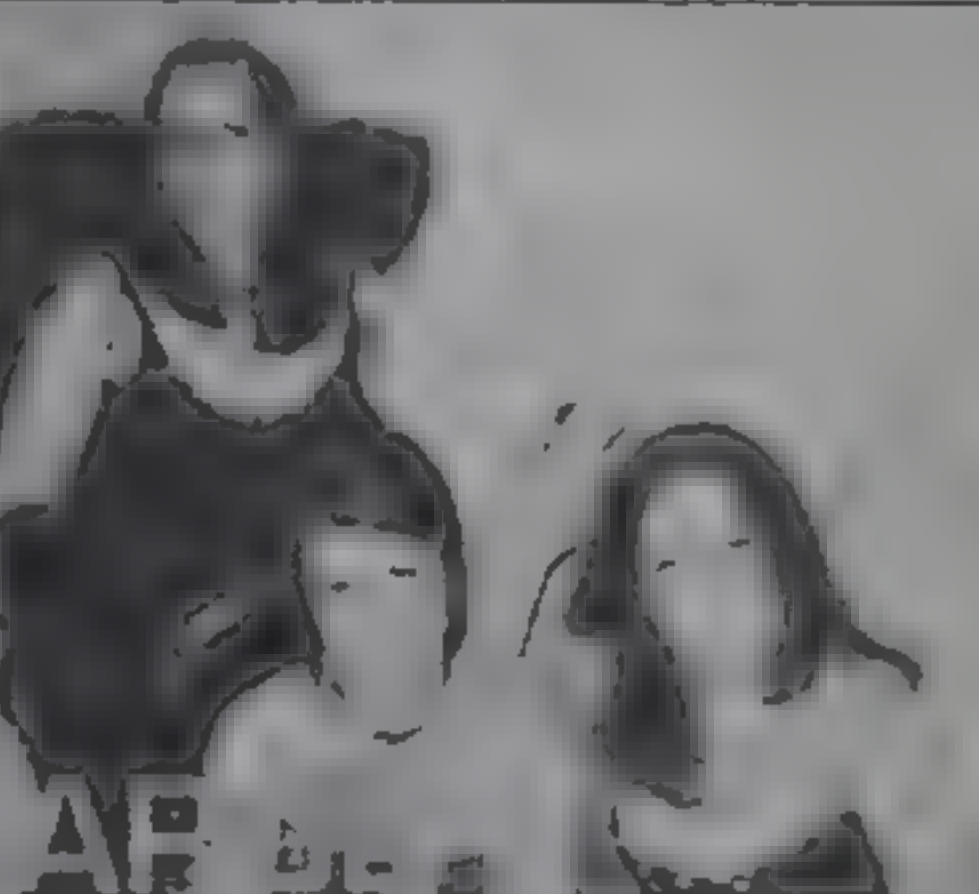
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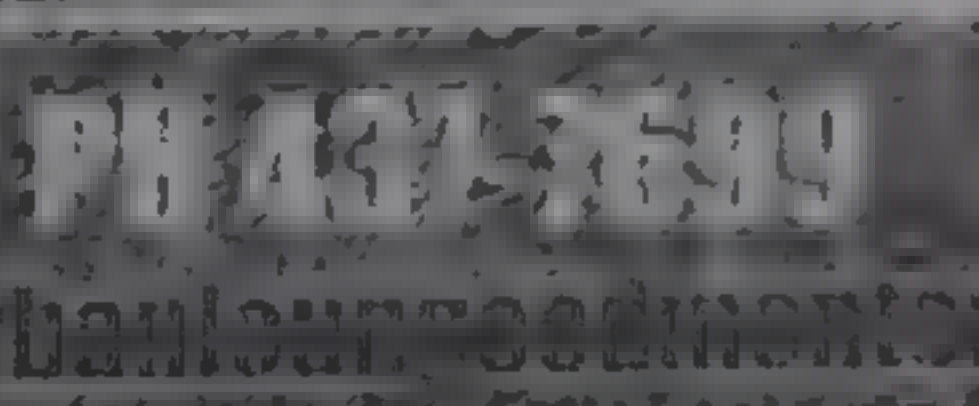
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\$2.25 lager Shots

11-12midnight

\$2.25 High Balls

11-12midnight

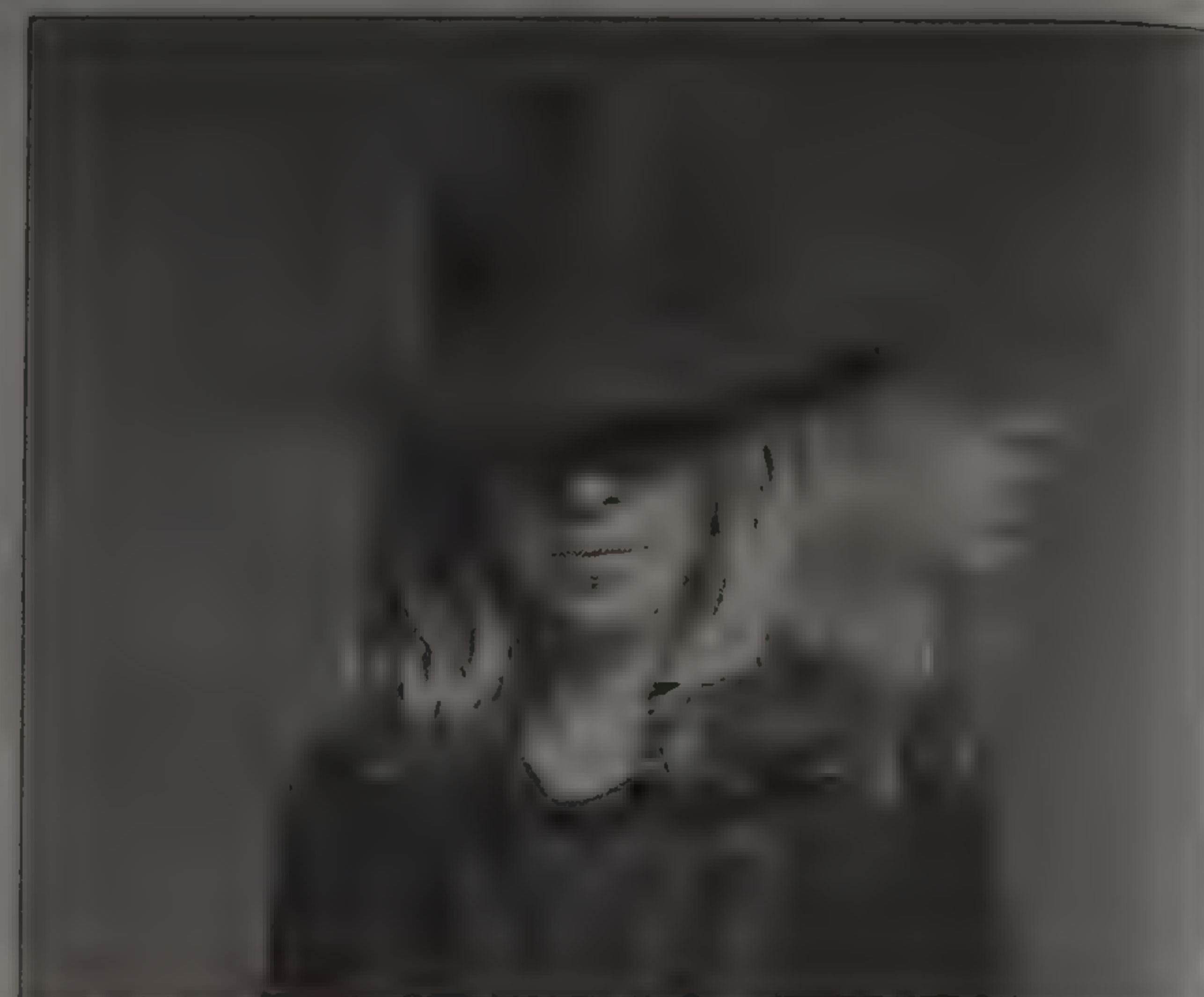
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MUSIC BACKLASH BLUES

Listening to Beck's newest effort *Modern Guilt*, outside of his well-worn analogies to the apocalypse and attempts at mixing live instrumentation with samples à la *Odelay*, the main feature with this record is that it sounds like the Polaris Prize-nominated Caribou record from earlier this year, *Andorra*. A lot like it. Faded falsetto vocal takes, distant drums and inspired '60s psychedelia are all present, being pulled from Danger Mouse's music box like a dusty toy he forgot about. It's almost like he sampled that record for this record.

The fact that *Modern Guilt* seems to be influenced by a modern album that is itself influenced by music from the '60s (the Zombies, 13th Floor Elevators) is not surprising to me. Music is cyclical, so it's not out of the ordinary that these trends are popping up on a 40-50 year loop, as opposed to the '80s fetishism of recent years. The popularity of '60s revisionist artists like Duffy, Amy Winehouse and Mark Ronson is proof of the trend's development. The weird thing to me is how it connects to sample culture.

Tangentially, take a look at Gregg "Girl Talk" Gillingham's new suite *Feed the Animals*. Conceptually designed like one of his frantic party sets, the record rifles through the best three seconds of hundreds of the best pop, rap and rock records of the last 40 years and then stacks them on top of each other. In this pursuit of the megamix, Girl Talk has started doubling up. When he samples



"So Whatcha Want?" by the Beastie Boys, he is sampling something that samples two other songs (in this case, "When The Levee Breaks" by Led Zeppelin and "I've Been Watching You" by Southside Movement). This kind of hyper-sampling is an evolutionary step in regards to the declining value of "the single."

TALKING TO GREGG this weekend in Roskilde, Denmark, he mentioned that with the advent of filesharing, a song doesn't mean anything anymore. "When people hear a song on the radio now, they think, 'This song doesn't have value because I can just go download it,'" he said.

To me, the Girl Talk project is a state-

ment on the disposable nature of modern music, while at the same time, celebrating the conjunctive properties of music.

On the other hand, the new Beck album, while technically brilliant and occasionally catchy (the title track is a slice of Spoon-like power pop, "Gamma Ray" is a particularly fun surf rock record), holds the strange spectre of our Canadian friend and the occasional overproduction. It doesn't seem experimental; it's probably a coincidence and, more likely, a bounce-back effect on Caribou's invested interest in the Elephant 6 Collective that Danger Mouse was once loosely affiliated with. All in all, referential music is alive, whether on purpose or not. ▽

IVORY CLUB Open mic Mondays music and comedy, 8pm

BYTHEWAY'S Open mic Mondays McKee's Crossing

PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddlers Society, 7pm

ROCK FISH AND GRILL Open mic Mondays Rock Band Night, 6pm, no cover

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam hosted by Sherry-Lee Wisor/Mike McDonald (alternating), 9pm-12am

DJS

BAR WILD Bar Gone Wild Mondays Service Industry Night, no minors, 9pm-2am

BLUES ON WHYTE Open mic Mondays Eclectic Nonsense Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders Woottop DJ Idins

BLUES ON WHYTE Open mic Mondays Electro latest and greatest in House Progressive and Trip-Hop, 12am-2:30am, interested guest DJs inquire at kelly@michetti.com, karaoke with fizzy, amateur strip contest, 9pm-12am

RILTY McMASTY'S Metal Mondays with DJ S.W.A.G.

FLUID LOUNGE Mondays Mixer

BLUES ON WHYTE Open mic Mondays '80s metal with DJ Sammi Kerr, no minors, no cover

TUE LIVE MUSIC

BLUES ON WHYTE Sonny Rhodes

BLUES ON WHYTE Open mic Mondays stage with Chris Wynters

ROCK FISH AND GRILL Open mic Mondays Rock Band Night, 6pm, no cover

MYSTERY GIG Fred Eaglesmith's Mystery Gig, 7pm (door), 8pm, a licensed no minors event, \$25 at TIX on the Square

BYTHEWAY'S Open mic Mondays McKee's Crossing

ROCK FISH AND GRILL Open mic Mondays Rock Band Night, 6pm, no cover

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam hosted by Sherry-Lee Wisor/Mike McDonald (alternating), 9pm-12am

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by Paul Brown and the Bear Babes featuring local DJs including Hector Castro; 8pm (door); www.oilcityroadhouse.com/downtown-summer-party-tent.htm

EDDIE SHORTS Wednesday blues with Dr. Blues; 8-10pm

FESTIVAL PLACE Open mic Mondays McKee's Crossing

Style Wednesdays Grand Analogue The National Parks and Curtis Santiago; 8pm

WILD MUST SALON Open mic Mondays McKee's Crossing

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Hot Philly

SAPPHIRE RESTAURANT AND LOUNGE Open mic Mondays McKee's Crossing

HOUSE BEATS Open mic Mondays McKee's Crossing

SPORTSWORLD INLINE AND ROLLER SKATING RINK Open mic Mondays McKee's Crossing

40 REQUESTS Open mic Mondays McKee's Crossing

TAPHOUSE Molson Open Stage Jam with Simon Bennett, 8pm-midnight

WINSPEAR CENTRE Working Man's Café Ray Davies, \$47 (adult)/\$23.50 (youth 21 and under)

DJS

BLACK DOG FREEHOUSE Open mic Mondays McKee's Crossing

HOUSE BEATS Open mic Mondays McKee's Crossing

SPORTSWORLD INLINE AND ROLLER SKATING RINK Open mic Mondays McKee's Crossing

40 REQUESTS Open mic Mondays McKee's Crossing

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HAVEN SOCIAL CLUB Open Mic with Ido Vanderlaan and friends every Wed, 7:30pm

HOOUGANZ PUB Open stage Wednesdays hosted by Rock 'n' Roll Kenny

LEVEL 2 LOUNGE Open mic

BYTHEWAY'S Open mic Mondays McKee's Crossing

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

ROCK FISH AND GRILL Open mic Mondays McKee's Crossing

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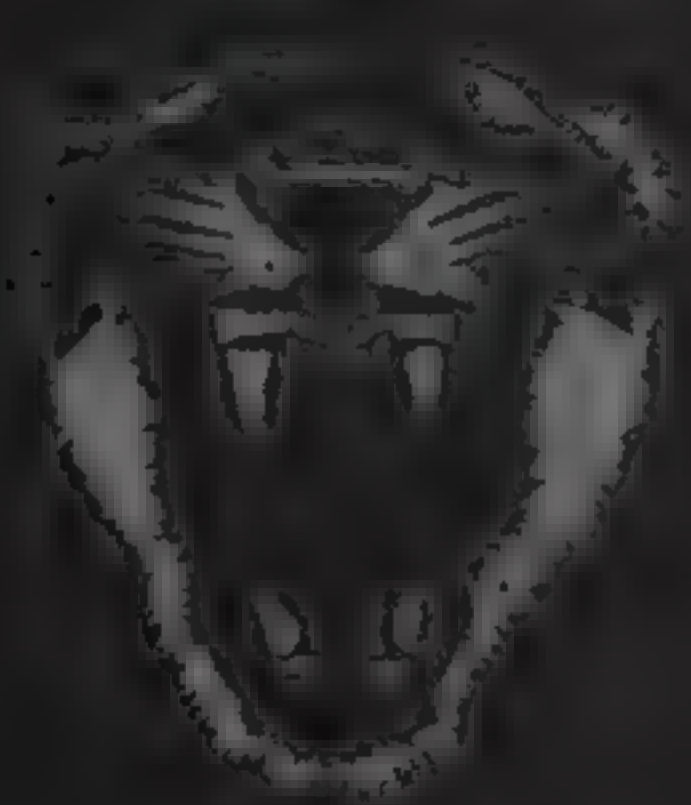
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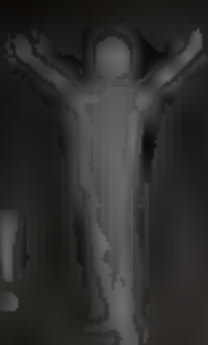
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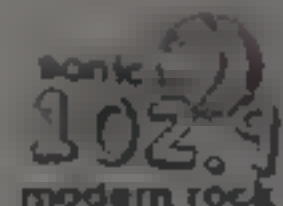


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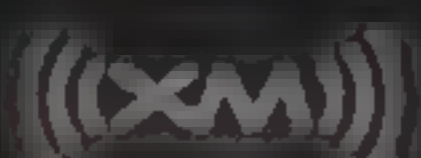
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Analog Dream sees the digital light



BRYAN BIRTLES / bryan@vuwweekly.com

Punk has seemingly always had a firm grip on the suburbs—those hotbeds of the type of angst that stems not from tribulation but boredom, which has long been the driving force of punk music. Nowadays, however, at least in St Albert, the angst that once might have been funneled into punk rock is being funneled in rap and hip hop, which leaves local punk bands looking for an audience. At least, that's what singer and guitarist Dan Cook of **Analog Dream**, who will be participating in this weekend's Foodstock benefit for the Food Bank, has found.

"I don't think anyone really cares," he says of local attitudes toward his punk band. "Everyone is kind of into the rap or hip-hop scene and don't like our band very much. We usually get around 20 people to come out at the most. Most of our shows are in Edmonton, though, and it seems like people like it more there."

Even though Analog Dream has shunned the seemingly more popular hip-hop sound in favour of its beloved punk rock, the band incorporates a number of elements from other genres—including that of hip hop—to create a unique sound for itself.

"I guess from hip hop lyrically I try to make everything flow the way it would in rap without actually rapping—having the same amount of syllables per line, rhyming and making it have a melodic flow to it," he explains. "From electronica I try to emulate keyboard noises or taking the drums from electronica and making it be really simple, really driving drum beats, and I make a lot of weird noises with my guitar."

"And from metal, I guess I draw a lot of dissonance into the music and for parts that we want to be heavier I'll make it really grinding and slow it down a bit," continues Cook, adding that this desire to experiment with

new sounds and textures stems from the music he has been drawn to his whole life. "The music I listen to, I listen to a lot of weird heavy music. One band I'm really into right now is the Melvins, and they're really sludgy and

PREVIEW

SAT, JUL 12 (8 PM)
ANALOG DREAM
WITH ORMUS, MEDULLA OBLONGATTA, REGENERATION, MIKE FLYNN, RYLLAN
RIVERDALE HALL, \$10 (ADULTS) \$5 (CHILDREN)
WITH FOOD BANK DONATIONS

gross and I've always loved that. I guess that music kind of speaks to me—not that I've had a hard childhood or anything, but I can really relate to heavier music that really says something."

ULTIMATELY, THE BAND isn't making its music to fit into the mould of what is popular, only into the mould of what the members would prefer to hear.

"With our music a lot of it is stuff we like more than what other people would like. I really don't like bands that just want to be famous, or sing about being famous, those aren't things that really matter to us I guess," he says, adding that the internet and cheap recording technology has allowed stranger music such as Analog Dream's to find an audience. "It makes a lot of underground music available—less commercialized stuff that everyone is forced to listen to on the radio and more just what people really want to show of what they made. It's so cheap too, even if you have a two-track digital recorder and a computer you can download free applications and do it yourself and get a reasonable sound out of that." ▽

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How I spent my summer vacation

EDEN MUNRO / eden@vuwweekly.com

Some musicians are road dogs for life, thriving on the constant movement and showing a steadfast refusal to put down any permanent roots along the way. For most, however, there comes a time when family climbs the ladder of importance, as marriage and kids come along, making long tours a difficult time of weeks and months away from home and family. For some, the change in lifestyle means giving up playing and moving on to the sort of day job that most musicians started their careers trying to avoid.

For Ken Tizzard, after years on the road as bass player for the Watchmen and Thornley, a changing perspective on what's important didn't mean giving up on music; it simply meant finding a new way of doing things. And fortunately for Tizzard his head was in a different space for making music—one that happened to coincide with a new approach to touring.

So, Tizzard stepped to the sidelines of the rock world he'd made a home in and made himself a trippy folk album called *A Quiet Story House ... An Introduction*, using his bass as the main instrument. Then he hit the road in the summer of 2007 for a tour across Canada, riding in an RV alongside his wife and two daughters, turning the whole experience into an extended summer vacation. This summer, Tizzard and his family are doing the whole thing over again.

"It's an awesome way to tour," Tizzard admits over a cell phone as his wife steers the RV towards Sault Ste Marie. "If you have your wife and kids [along] it's pretty good. A big reason why I got out of the corporate music stuff was to be able to spend more time with my kids, so this works out very well."

As nice as it is to spend the summers on the road with his family, though, Tizzard concedes that he doesn't always get his way, noting that he still has to spend some time



PREVIEW TUE, JUL 15 (7:30 PM)
KEN TIZZARD
WITH JAMES MURDOCH
HAVEN SOCIAL CLUB

away from his girls—it's just that he doesn't do it for 10 months of the year anymore.

"I'm not out looking for solid gold and platinum records and [to] be a pop star anymore," he says. "I just want to play music for a living. It's easier to manage than actually trying to be in the spotlight. Being in the spotlight's a lot of work. It's an awful lot of work."

STEPPING OUT OF the spotlight has meant that Tizzard has picked up a lot of the work that was done by others in the past—Jake Gold, currently of *Canadian Idol* fame, took care of the management when Tizzard was in the

Watchmen—but he doesn't mind at all, doing everything from booking his own shows to taking care of his own press. Ultimately, he says, it's all about the music and the only thing that has changed is that he's playing smaller rooms. And that works out for the best anyway, as the smaller places are more suited to the music he's playing these days than the rock clubs and halls that he played with his previous bands. (He even gets to do those still, occasionally hooking up with the Thornley and Watchmen guys for one-off shows.)

Tizzard's newest record, *Lost in Awe*, was largely written during last summer's tour, with the bass player turning his ear to the acoustic guitar as a result of his travelling style.

"When I was writing on this record, I spent a lot of time camping doing it,

CONTINUED ON PAGE 51

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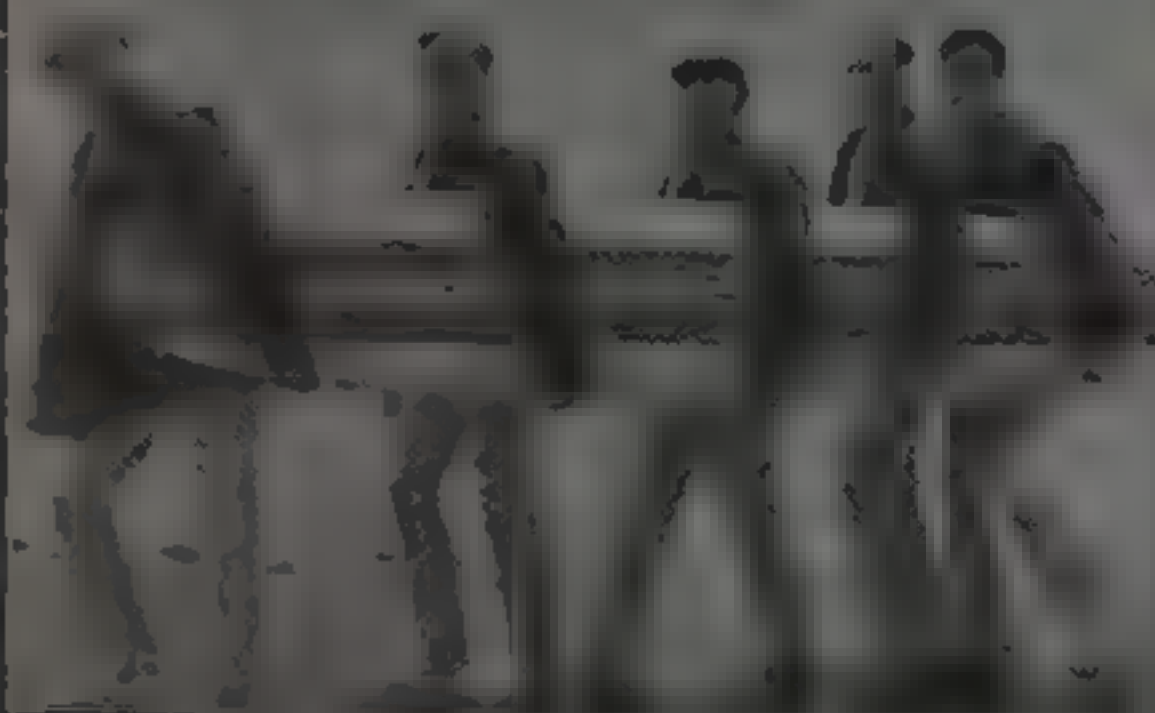
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SUN

PREVIEW
 THU. JUL 17 (7:30 PM)
THE BLACK CROWES
 WITH GUESTS
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EDLYN MUNRO / edon@vuwweekly.com

Does it really matter when a band changes its guitarist? Oh, sure, the remaining members will go out of their way to praise the newcomer, gushing about how in sync the group is now, but does it change the band's sound at all?

The Black Crowes, led by songwriting brothers Chris and Rich Robinson on vocals and guitar, respectively, has been around the block a few times with guitar players (and bass and keyboard players, too, for that matter). Here's a look at six live recordings (all available as either bootlegs or at liveblackcrowes.com) capturing each one of the band's guitarists and highlighting their role within the band.

JUN 15, 1991: JEFF CEASE

In some ways it's unfair to judge Jeff Cease's contributions to the Crowes. He wasn't with the band for long enough for the unit to grow into a cohesive whole, lasting only for the group's debut and the ensuing touring period. Still, during this performance Cease seems sorely out of place in the group, his choppy, scrappy playing more in tune with a punk approach than the rock 'n' roll of the Crowes.

Also, Cease generally blows the opportunity to add something to the music. On "She Talks to Angels" he comes in on the clean guitar, misses the mark immediately and never pulls it back together; the guitar sounds amateurish alongside the rest of

the band, going nowhere and recycling the same generic licks over and over.

MAR 22, 1995: MARC FORD

Marc Ford joined the band just days before entering the studio to record its second album. The chemistry was immediate, and Ford and Rich Robinson forged a guitar sound that was built on overlapping riffs and licks being thrown back and forth.

For this performance—it's hard to call any one take of a song definitive, since there was an almost constant evolution of the music during Ford's tenure—"She Talks to Angels" was coloured with Ford's slide playing, which avoided generic licks in favour of ones that surprise at each turn, and the band had gelled into a unit in a way that wasn't apparent during the 1991 performance. Clear examples of this are found during the nearly 20-minute jam on "Thorn in My Pride," where the band is locked into an unbreakable groove, and the similarly tight "Sometimes Salvation," where Ford puts down a screaming solo with a minimal selection of notes, twisting and bending them to do what he wants.

SEP 12, 2001: AUDLEY FREED

This may have been the most difficult show that the Crowes ever had to play, coming the day after 9/11. The guitarist here is Audley Freed, but it's clear that Rich Robinson is in control, with his guitar turned up so loud that it all but drowns Freed out, leaving just a few distant licks clawing their way through to the front during the bulk of the tunes. When Freed is audible, as on the solo to "Sometimes Salvation," he sounds lost with the band, flailing rather than flowing.

MAR 20, 2006: MARC FORD

Ford reappears with the band after a hiatus that lasted several years and a couple of brief solo careers from the brothers Robinson. Ford and the band picked up pretty much where they left off, and this show is indicative of their ability to push and lift each other up to another level.

SEP 29, 2007: PAUL STACEY

Paul Stacey was the producer/guitarist in Chris Robinson's solo band, and he got the call to play with the Crowes when Ford bowed out of the band on the eve of a new tour. Stacey acquits himself nicely during "Sometimes Salvation," attacking the solo and letting the notes ring out before he wrings them out, shaking the guitar to get every last drop of emotion from the instrument. But he's not consistent, and there are times, like during the solo in "Ballad in Urgency," that he throws a steady stream of notes out into the air, but doesn't really do anything with them.

APR 9, 2008: LUTHER DICKINSON

After Stacey stepped down, Luther Dickinson came to the Crowes from the North Mississippi Allstars, and he may be the best fit since Ford simply because the band appears to be welcoming the change instead of fighting steadfastly against it. Dickinson's approach is a little more backwoods/country blues than Ford's, giving the songs a slightly more countrified vibe. He also seems to understand how important dynamics are for building a song up and taking it somewhere that differs from where it started out—or at least he does during this performance. ♥

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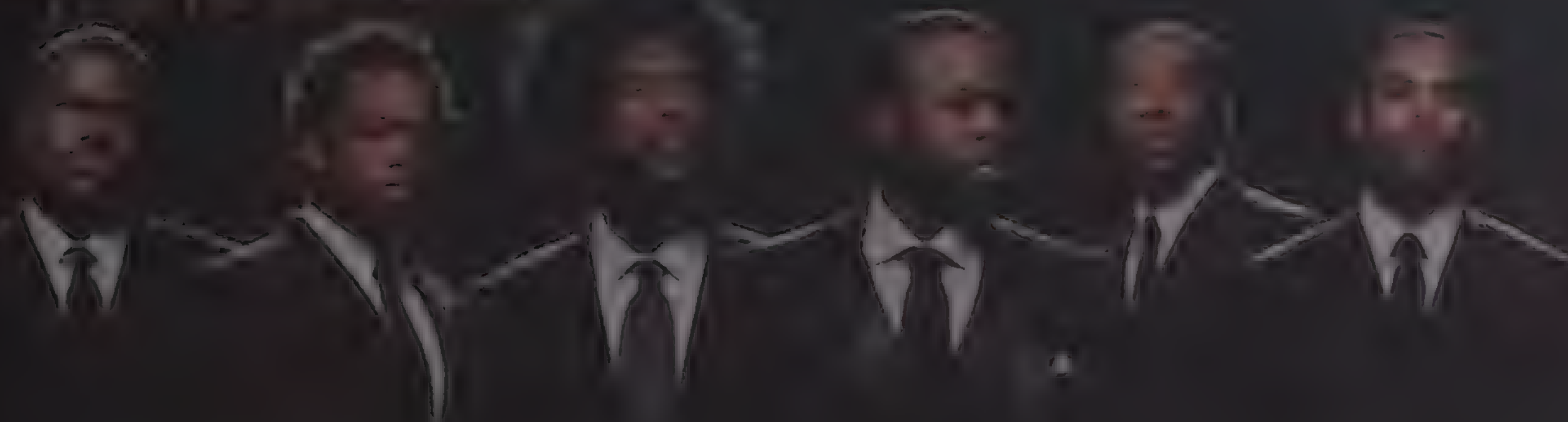
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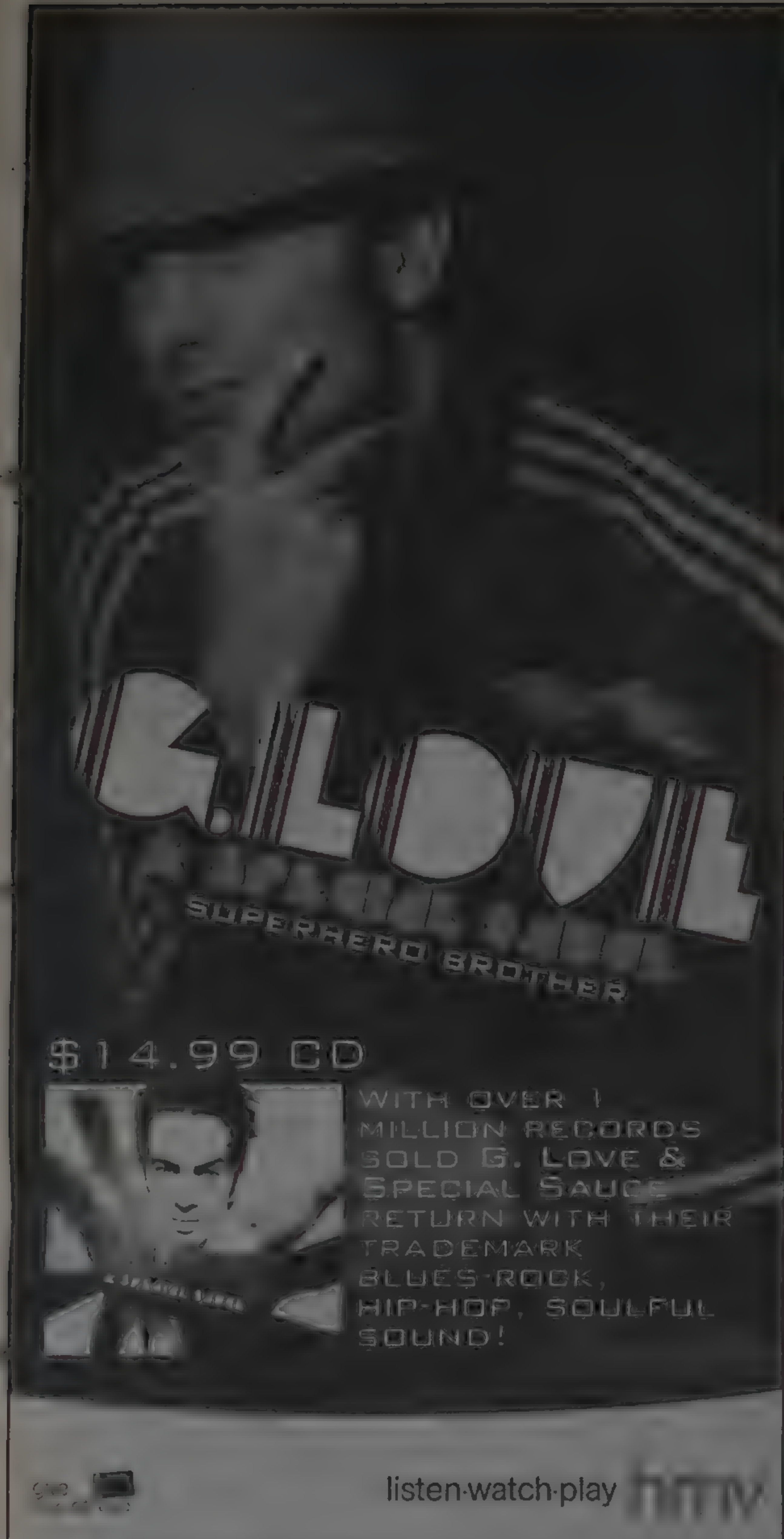
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PREVUE / SAT, JUL 12 (8 PM) / DB BUXTON REVUE / WITH ILLEFIT OUTFIT, DOUG HOYER / THE ARTERY
Daniel Buxton came by Vue Weekly's studio back in February, hammering out some grungy, stomping blues with just his guitar, tambourine and voice. At the time, he was on his way to a rehearsal with his band, the DB Buxton Revue. Now, the Revue has finished recording its debut and is set to drop the record this week. Check out video and audio of Buxton's solo performance on vueweekly.com, and then go and see him when he transforms his wild energy into a part of the Revue at the CD release show.



PREVUE

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REVUE / WED, JUN 25 / ELLIOTT BROOD / MEGATUNES
Ontario trio Elliott Brood rolled into Edmonton for a quick stop on its way to Calgary's Sled Island festival, hitting Megatunes on Whyte for a short set, then climbing out of bed at the crack of dawn to make an early morning television appearance on the way out of town. I could tell you all about the Megatunes show, or you can check out the video and audio for yourself over on vueweekly.com.

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KEN TIZZARD

CONTINUED FROM PAGE 47

sitting by the campfire by myself late at night and the acoustic guitar was sort of the tool that I was using—I had no intention of playing the acoustic guitar," he recalls. "I wasn't really a fan of the guitar, but as the summer progressed and I started writing more and getting a little better on the guitar, I started to fall in love with it a bit.

"And I was grappling with this age of technology and the way everybody exists in a virtual reality and the loss of actual human interaction," he continues. "That theme kind of runs through on the record, but it was also part of the way I recorded it. I've had a lot of experience recording rock and doing remixes and everything, but this record here I just wanted to strip it right down to just the bare elements and just communicate the songs rather than dress them up and present them as a rock

record or a folk-rock record or an alt country record or whatever."

ALL OF THE CHANGES in Tizzard's life—stepping away from the full-time rock 'n' roll world in favour of something a little quieter on the musical front and the family vacation approach to touring being foremost among them—has been part of his re-evaluating just what he's doing as a musician and as a person. He remembers a life that was spent focused on things like writ-

ing a record that had enough potential singles to help the album along to gold record status. There was an emphasis on reaching milestones then, but Tizzard laments that there was also an uncomfortable emptiness to that approach.

"It was always a matter of looking ahead to what the next milestone was, and then you'd hit the milestone and then it would go past you and it would be the past, but there was sort of a loss of living in the now," he says.

"I just started realizing that the now is the only thing that exists; the past is just a memory and the future is just imagination, really—you have no idea what is happening. So the only thing that really exists is now, and the journey isn't about becoming famous or putting another record out or getting to the next show. It's just about life and living in the moment, and that's kind of what I'm doing even with the touring with the family and stuff. It's just living for right now." ♡

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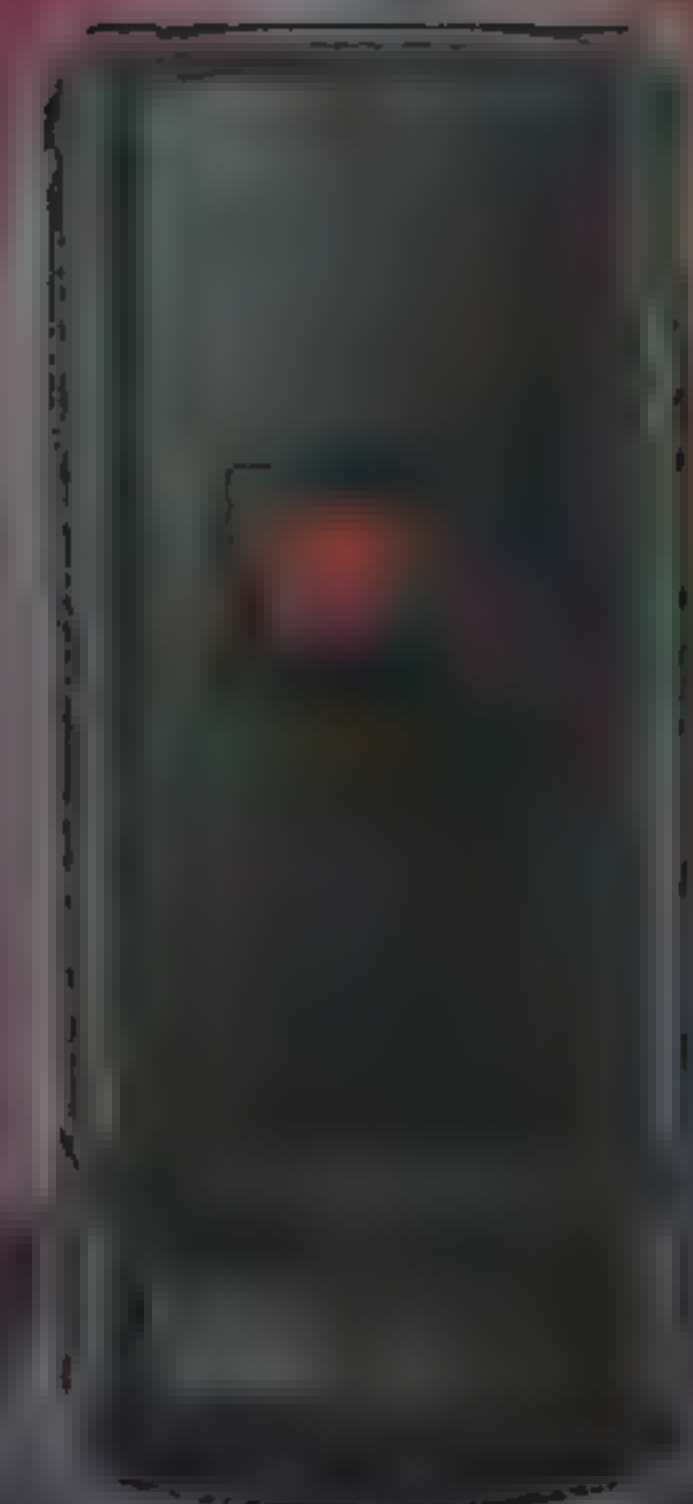
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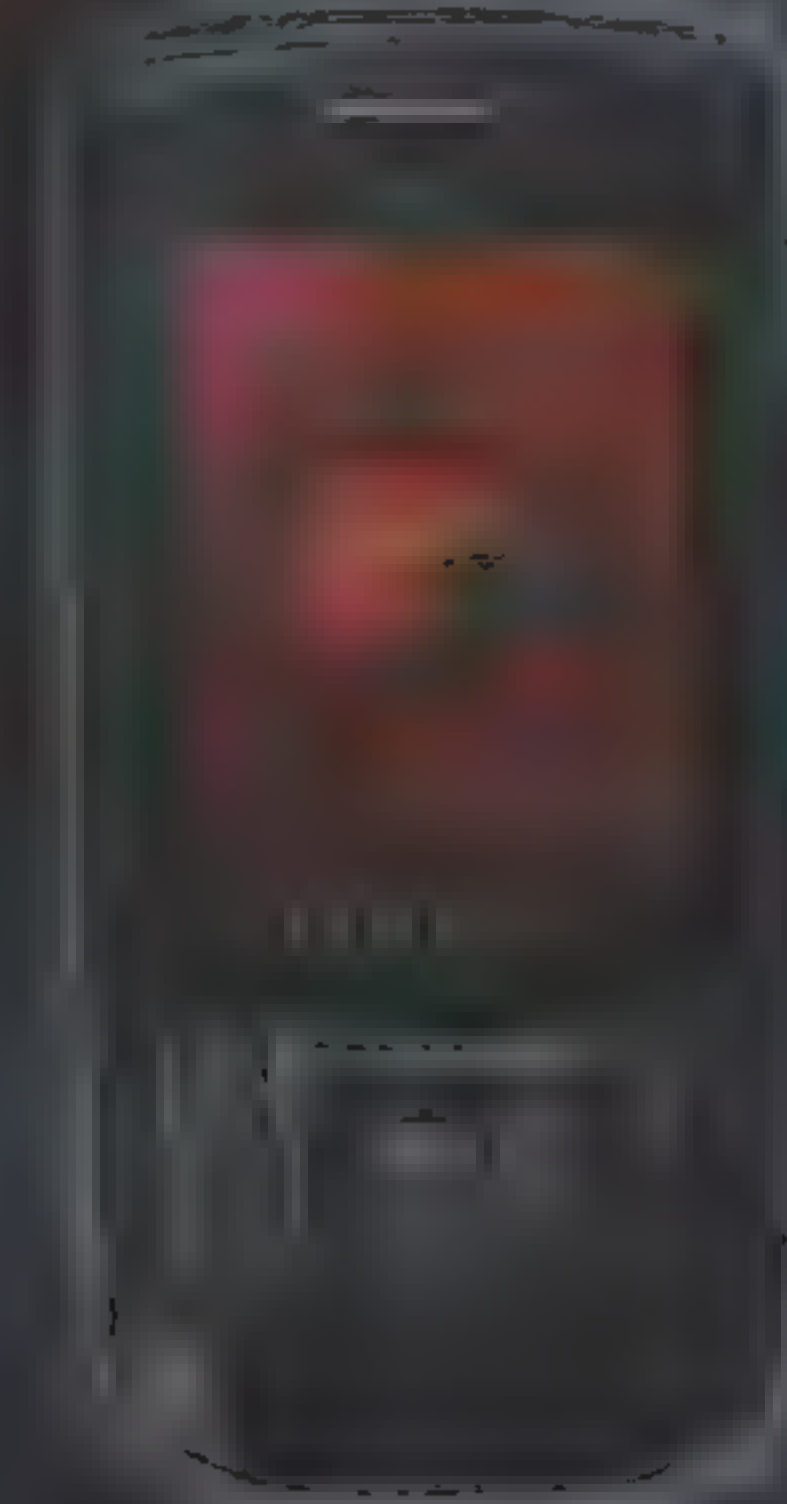
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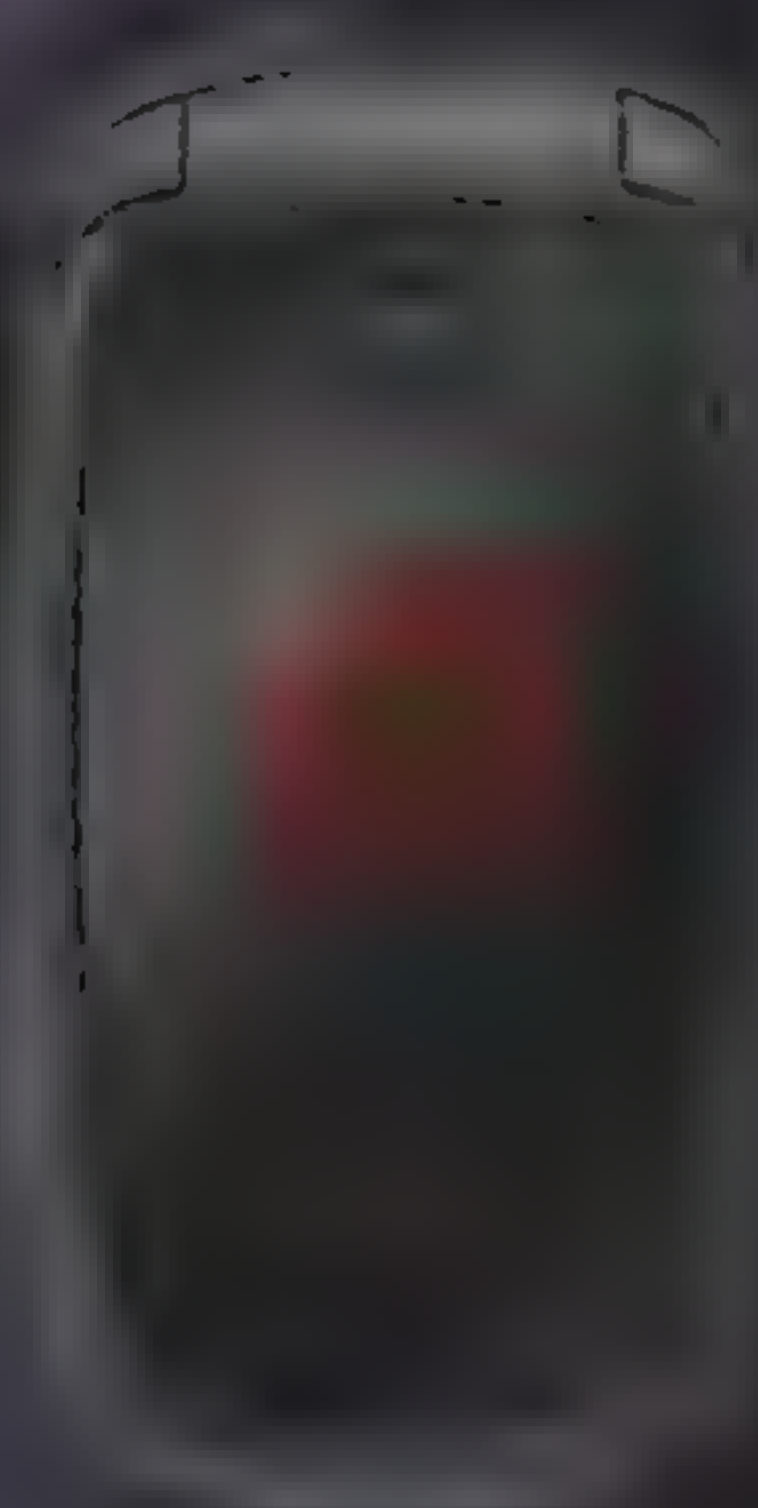
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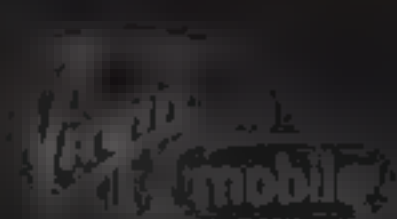
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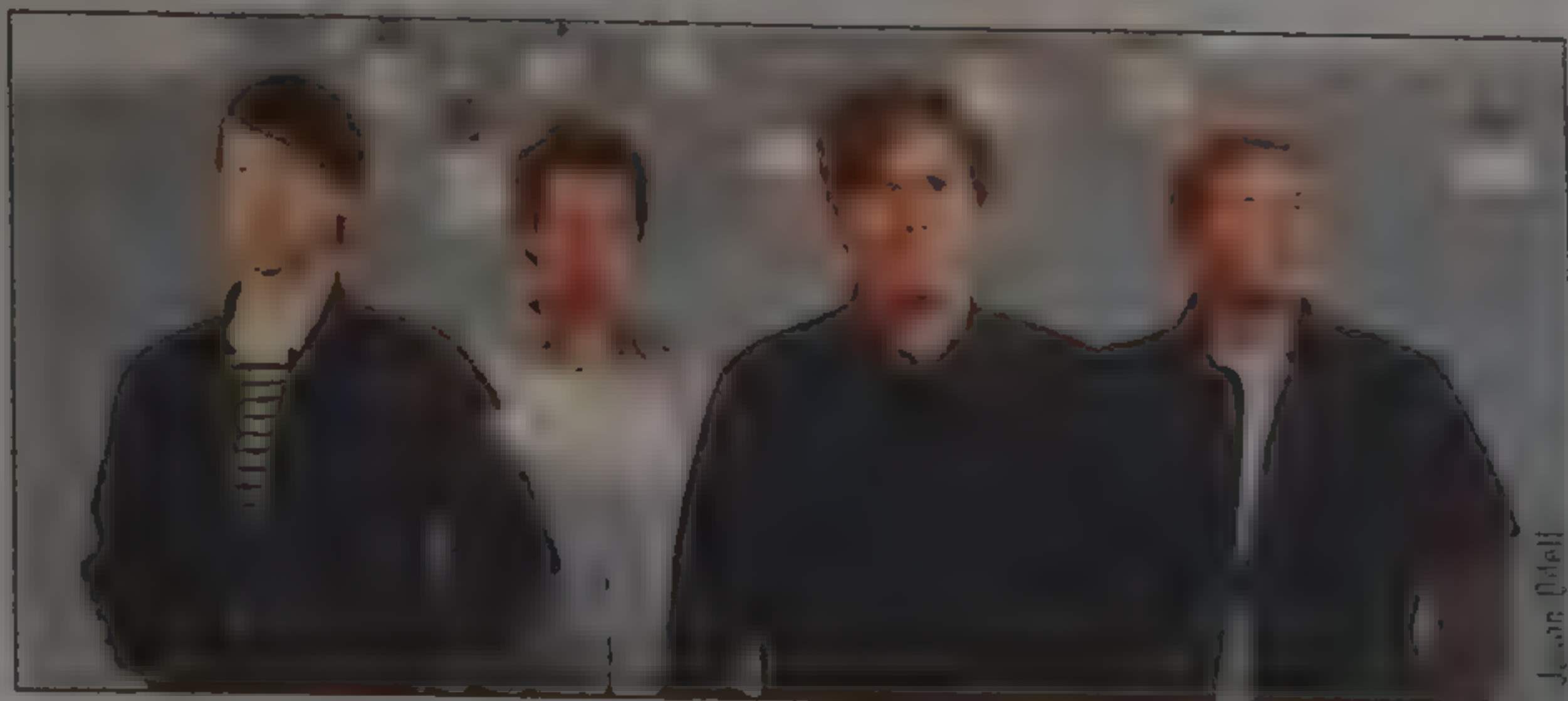
Jimmy Eat World Chases this Light one last time

BRYAN BIRTLES / bryan@vuwweekly.com

While everyone and their dog knows that record labels are going to start falling by the wayside any day now thanks to the efforts of small DIY bands, big bands like Radiohead and Steve Jobs's evil empire, people are forgetting that there is another pitiable victim of the digital music revolution that may not last through the decade: recording studios. Now that \$200 will buy you enough gear to create an acceptable demo and a bit more of an investment will allow you to create a quality album in your own basement, it seems that more and more bands are opting out of the exorbitant rates being charged by recording studios. There is no word yet on how purveyors of hookers and blow are faring in the new music market.

Even major label bands are getting out of the recording studio racket and heading for the basement where members can take their time setting up their equipment and finding the perfect tone for their albums. Jimmy Eat World's last album, *Chase this Light*, was recorded in the band's home studio and, as guitarist Tom Linton explains, the band was enthused about the process.

"I think it was definitely the most comfortable we've been in a recording studio. All of the records in the past we went out to LA and we've had the chance to record in some



PREVIEW FRI. JUL 11 (8 PM)
JIMMY EAT WORLD
WITH ATTACK IN BLACK
EDMONTON EVENT CENTRE, \$32.50

really nice studios—and we learned a lot recording in those studios—but it was really nice to record it at home and have the luxury to not worry about the bill that we're going to rack up at the end of the recording session," he says from a sound check prior to a show in Toronto. "We had a lot more time to work out problems and work out songs. At the end of the recording session we had about 25 songs, so we got a lot more work done than we ever did in the studios we've been in before."

THE TOUR THAT will bring the band to Edmonton will be the band's last in support of *Chase this Light*, after which

the members will return to the basement and record a follow-up. Unhappy with the typically three-year delay between albums, Jimmy Eat World is looking to shorten that time period down to two years in order to give its fans the goods sooner. Although the recording process can be lengthy, Linton explains that the band never tires of playing a song, even if they've heard it about a million times already.

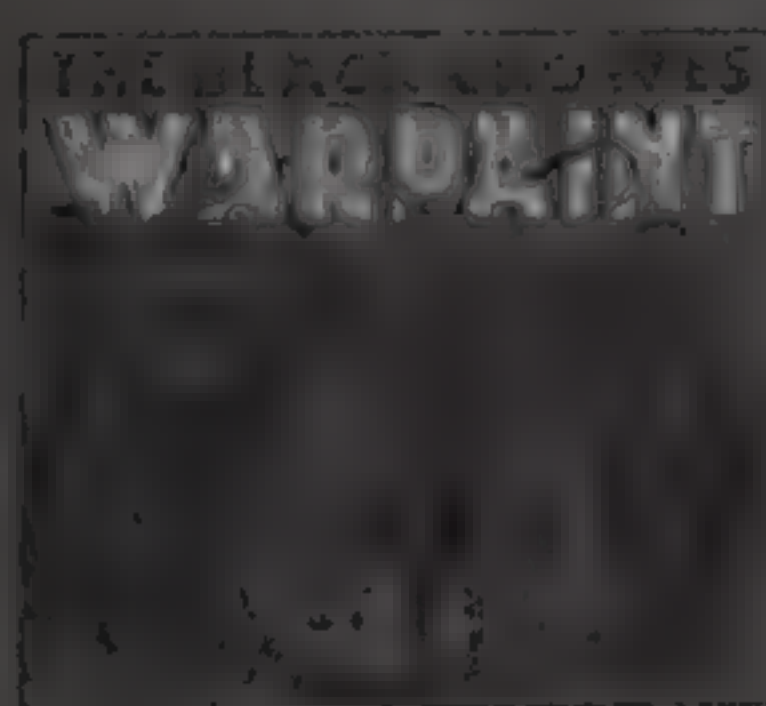
"I think the crowd reaction is always good and playing a song live ... even a song like 'The Middle': we play it every night but it's still one of the funnest songs to play because the crowd reaction is really good and it makes it fun," he says. "Every time we put out a record it seems like we're happier with each one we put out—we think it's better than the last one. And it seems like the crowds are getting bigger—it seems like every day is better. There are a lot of things that keep us going." ▼

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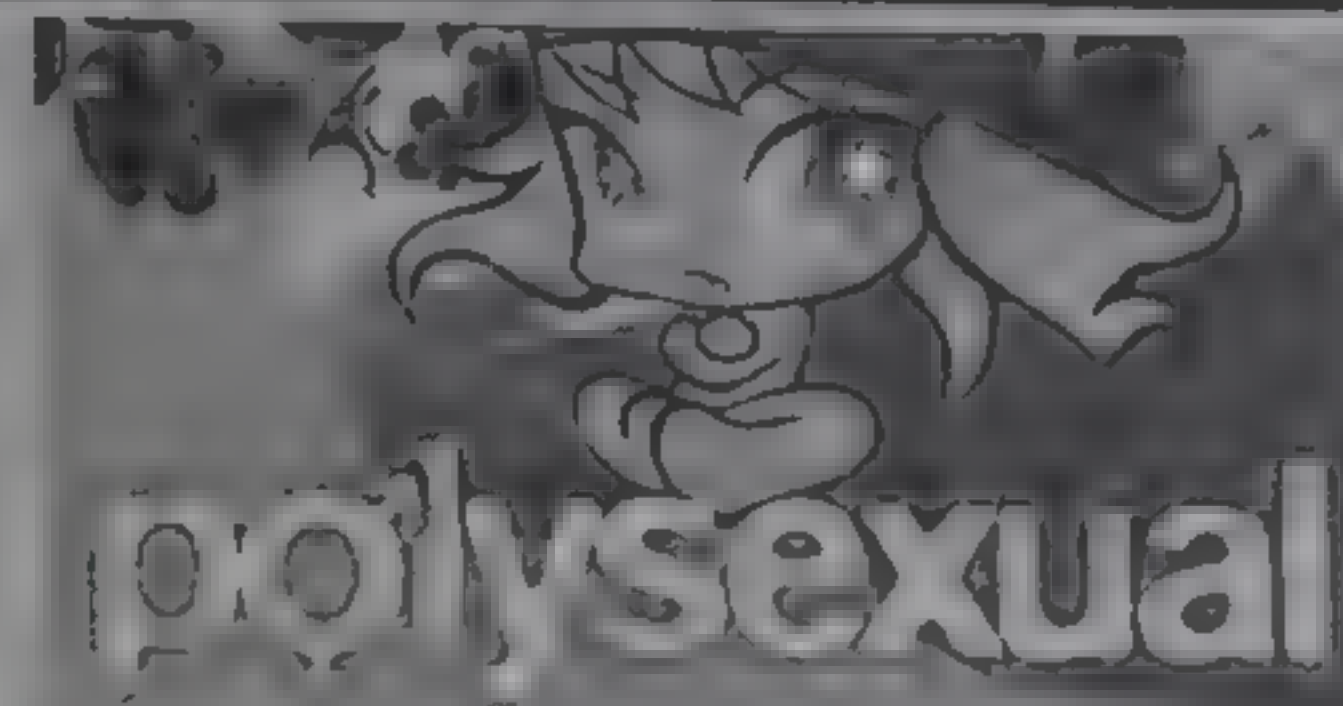
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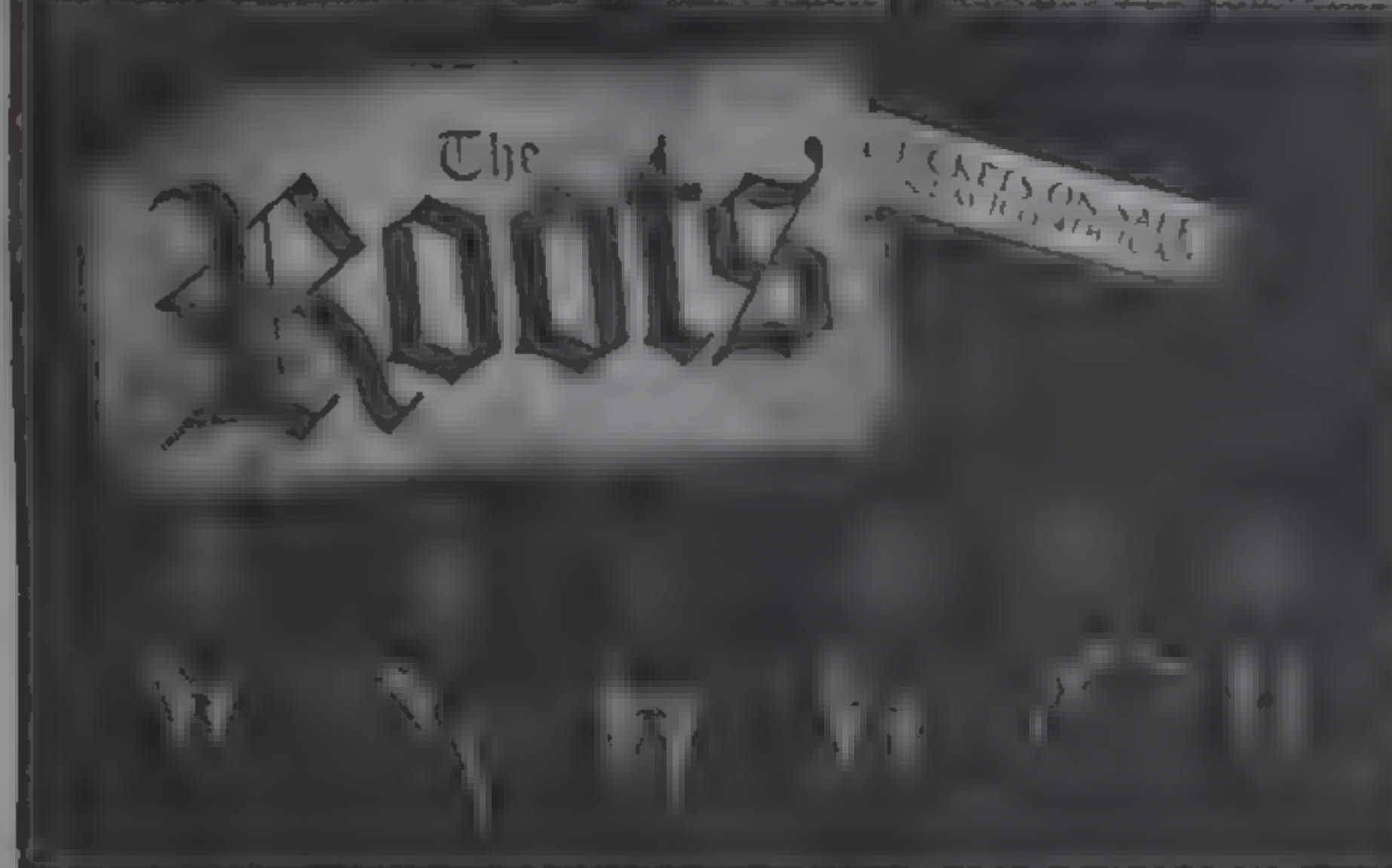
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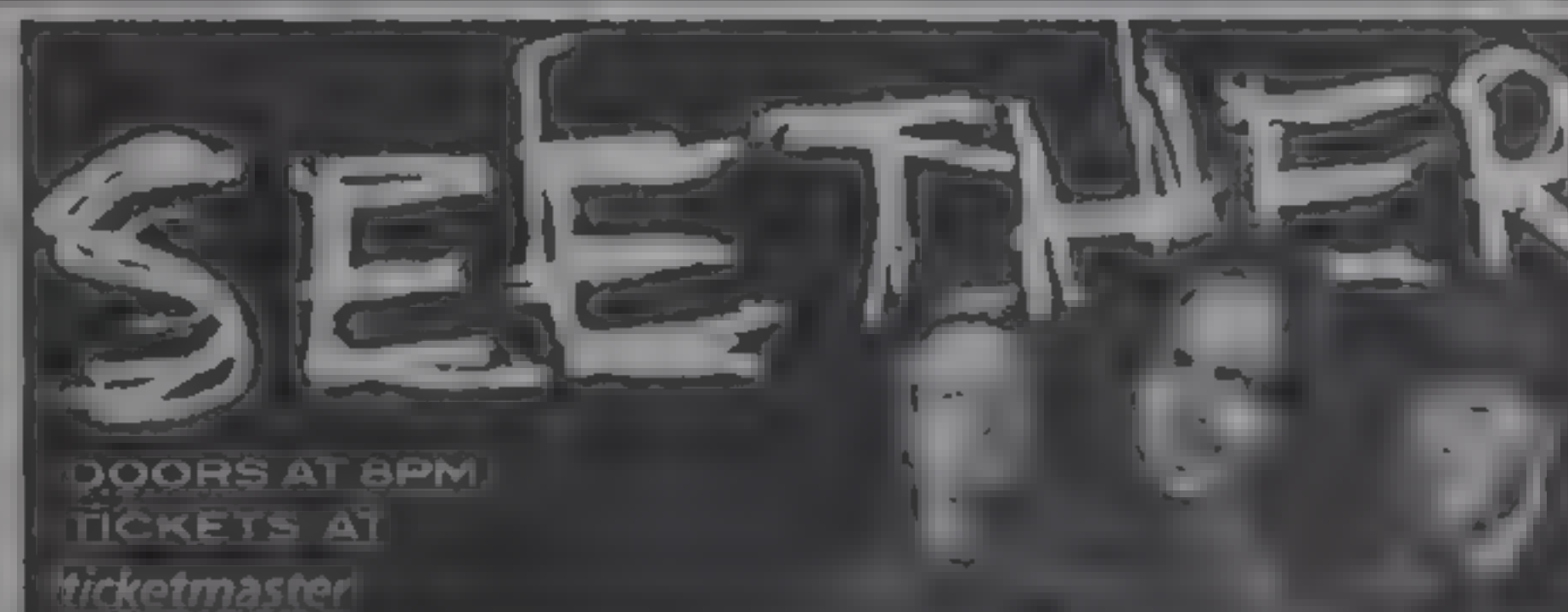
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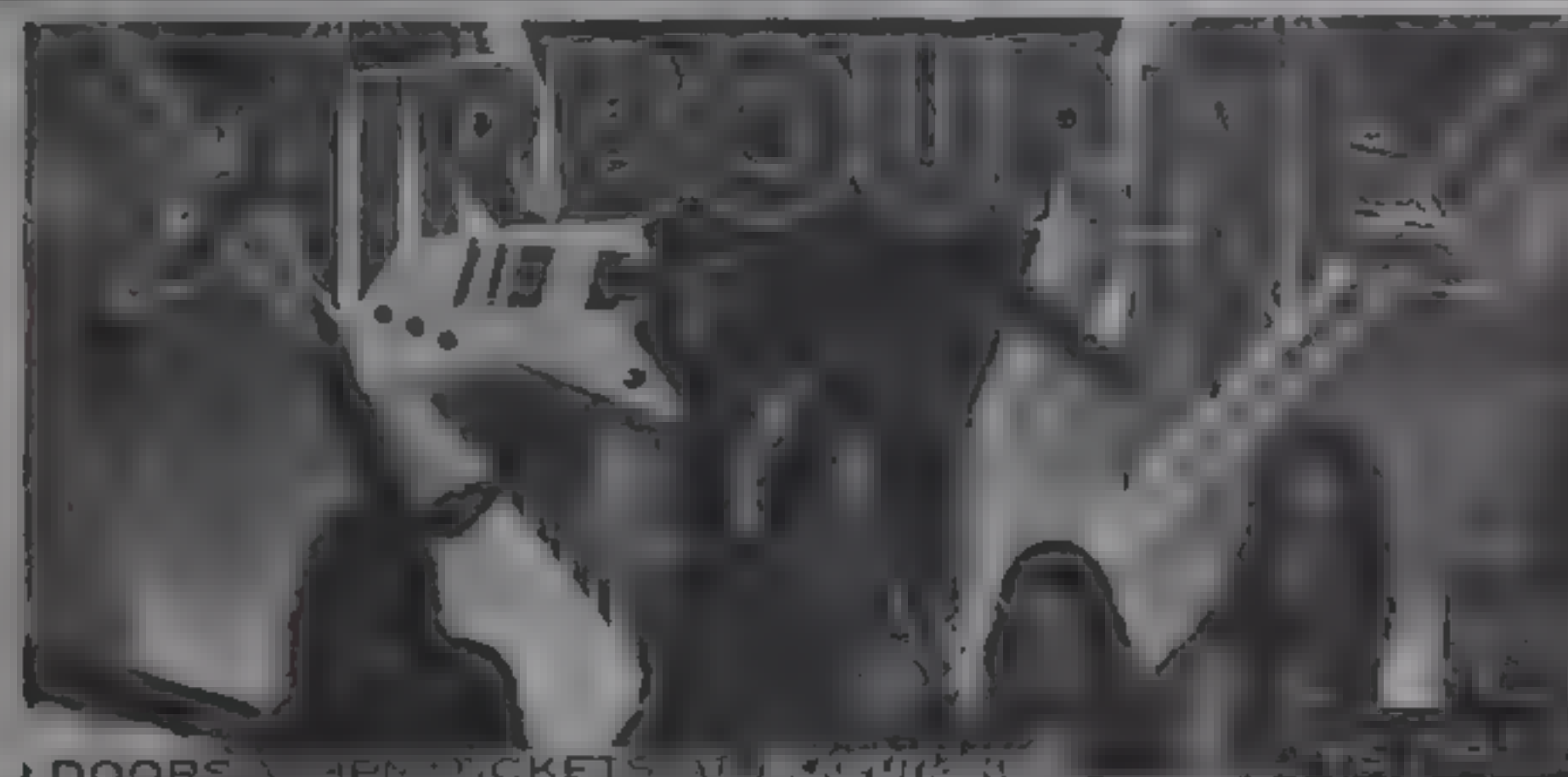


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Elliott Brood, Mountain Meadows (Six Shooter) Toronto-based band Elliott Brood—there is no single Elliott in the band, the Brood being a shadowy figure constructed out of vocalist/guitarist/ukulele- and banjo-picker Mark Casey LaForet and drummer Steve Pitkin—has a way of sounding like a

ghost from the past while remaining firmly rooted in the modern times. It's like a traveler—someone part preacher/part snake-oil salesman—rolled his covered wagon right out of the 19th century and parked it in the 21st.

There's a tendency to approach Elliott Brood's music like this, with a sort of literary reach that fills in the blanks that the band leaves in its songs. Maybe that's because the band draws ideas from the past—*Mountain Meadows* references the Mountain Meadows massacre, the slaughter of 120 emigrants by a Mormon militia in 1857—but then lets the narratives find their own way rather than forcing a historical storyline into the songs.

It's hard to pull exact details from the album—it's more like snapshots of various characters and places that come together in the listener's mind to create a sense that no doubt change and changes between different people, and sometimes likely even for an individual listening for a second, third or fourth time.

This talk of the past, of course, is in spite of the fact that the band's sound is a mix of acoustic instruments and a generous heaping of distortion, which has the effect of disconnecting the sound from a particular time period: is it old-sounding because it's acoustic?

Is it modern-sounding because of the distortion? No, it's simply rootless, drifting to wherever it needs to be.

It should also be noted that Elliott Brood refuses to play it safe when it comes to structuring the songs. There are few predictable patterns to be found on *Mountain Meadows*; the mostly instrumental "Chuckwagon"

is a swirl of growling, rolling guitars, sounding very much like the hunter hunting its prey, until it culminates in a thunderous roar punctuated with the band's distant scream of "Chuckwagon!" avoiding the standard use of verses and chorus in favour of some-

thing that keeps you guessing and which travels where the music needs to go, rather than where popular opinion might deem that it should go.

Throughout the record the band takes advantage of the multiple voices at its disposal. There are the obvious alternating leads that Sasso and Laforet engage in, but there's also the spooky shouting—as on "Chuckwagon"—that marks the band's sound. On "Write It All Down For You," the shouts of "Hey! Hey! Hey!" combine with Pitkin's drum shots to conjure a sharp crack that could easily stand in for rifle shots.

Mountain Meadows is the sort of album that picks you up and carries you along on a journey, although it's never an easy trip, and there are times when you might not want to be there. But then again, that just makes it all the more worth it when you come out the other side and see a ray of sunshine splashing over the open prairie ahead. —EDEN MUNRO / eden@vancouverweekly.com

Beck, Modern Guilt (Universal) There's an anxious, unsure melancholy pervading the aptly named *Modern Guilt*. It's a fleeting album of just over half an hour, but Beck explores the numerous pangs emanating from our contemporary

fucked-upness of social decay ("Orphans"), environmental degradation ("Gamma Ray") and spiritual ennui ("Soul of a Man"), summed up on the title track when he sings, "Don't know what I've done but I feel ashamed." It's held together by sometimes airy, sometimes dark, often plodding instrumentalism of the familiar Beck territory of late-'60s psych, drum loops, pained guitars and keys, all of which benefits from the stripped down but eminently catchy beats and sparse production offered by co-producer Danger Mouse. —SCOTT HARRIS / scott@vancouverweekly.com

Black Francis, Syn Fngrs (Cooking Vinyl) While it's a modest offering—just seven tracks clocking in at about 20 minutes, recorded in less than a week (with no time for vowels, apparently)—this second album since resurrecting his Pixies-era

stage moniker is a return to form for the legendary punk frontman. After starting with the odd, quasi-rap "The Seus," the album hits its stride with the Pixies-reminiscent "Garbage Heap," and carries on with an urgent rawness from the driving riff of "I Sent Away," to the rootsy "Half Man." It's all over quickly—especially the vowel-embellished title track, which doesn't even hit the two-minute mark—but there's a whole lot of cacophony, odd lyrics and melodies crammed in, with nary a song coming up short. —SCOTT HARRIS / scott@vancouverweekly.com

The Charlatans, You Cross My Path (Dead Dead Good) The Charlatans' latest album, *You Cross My Path*, isn't a friendly "ello-ello": the band's in a dour mood—but more-than-suitable form—on album number 10, teasing us with

slick, cold-shouled brit-pop that calls out every perceivable friend and foe. "It's been too long since I told you / You're no friend of mine," singer Tim Burgess coolly informs us, but he manages to wrap up his put-downs in the band's structured riffs and catchy melodies, reinforcing lines like "You suffocate my soul," and "I don't want you to be happy" with high-pitched keyboard tinklings and chord-driven guitarwork. Of course, the truth of the matter is that Burgess is not as cool as he thinks he is: most of *You Cross My Path* feels more or less the same. But with a little more diversity, he could have us singing along to our own put-downs. What an ass. —PAUL BLINOV / blinov@vancouverweekly.com

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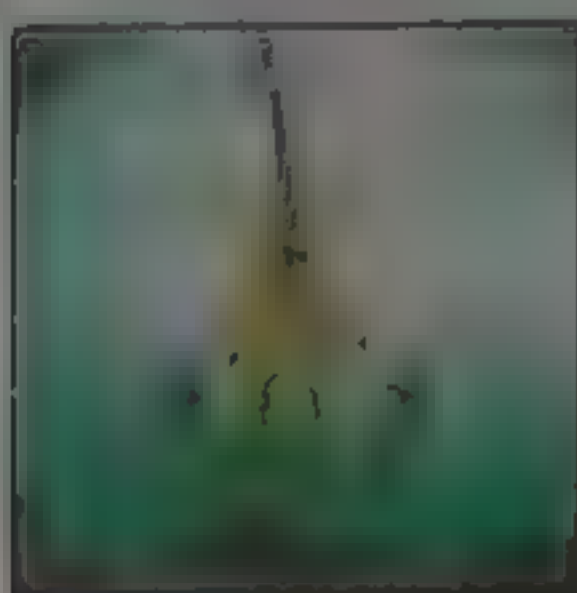
Journey, Revelation (Nomota LLC)
In the music world, being in a band is like being married, and guitarist Neil



Schon is as committed as they come. No, he didn't beg Steve Perry to come back, but he searched high and low until he found Arnel

Pineda (the frontman of a Filipino cover band that performed everything classic rock from Aerosmith to Led Zeppelin) on YouTube singing, with a voice eerily similar to Perry's—you guessed it—Journey songs. (Yes, the story blows my mind, too.) In addition to re-recorded old classics like "Wheel in the Sky," *Revelations* contains a set of new tracks that actually live up to the old ones (my favourite being the power ballad "After All These Years" which could have easily been on *Escape* or *Frontiers*). Although the new tracks are all written by Schon and keyboardist Jonathan Cain, Pineda belts them out as if he wrote them himself. He might very well be the soul Journey has been missing for the past two decades. —KRISTINA DE GUZMAN / kristina@vueweekly.com

Steve Poltz, Traveling (98 Pounder)
On *Traveling*, Steve Poltz finds a groove rooted firmly in bouncy melodies that all



but force you to nod your head in time. Still, it's a little on the light weight side—it seems to pass by in the background rather than calling out for

attention. The best song here is "Brief History of My Life," where Poltz recounts just that, a brief history of his life, and he does it in a catchy way that draws you in. —EDEN MUNRO / eden@vueweekly.com

Cory Woodward, Princess of the Skies (Independent) If you're in the mood for solid, '70s-recalling, gospel-touched, blue collar Can-rock with crafty flourishes, consider picking up Cory Woodward's indie debut offering, *Princess of the Skies*. It's

nowhere near as fey or fancy as its title suggests, although there are imaginative twists on straightforward classic songwriting: "Slipping Away" elevates mainstream chugga-chugga rock about losing our collective battle with time with offbeat production choices and couples his throaty baritone with a sassy female partner and restrained patches of earthy choir; the thumping, handclap-driven "Down, Down, Down" has a Springsteen-meets-Cab Calloway vibe and seemingly throws Woodward's hoarse howl down the bottom of a well. The first two tracks are his least adventurous and appealing, but the smallish record—six songs, clocking in under half an hour—gains footing as it goes along, reaching its apex with the lovely "Last Breath," a ghostly, mournful graveside lullaby that ripples the veil between two beautiful worlds. —MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

Not even Dirty Harry could police P2P file sharing

MUSIC **ENTER SANDOR**
STEVEN SANDOR
steven@vueweekly.com

A couple of weeks back, I wrote about how Canada's new proposed get-tough legislation, Bill C-61, will be ineffective if enacted, simply because it's unenforceable.

Now, I have further proof for my argument, and it comes from the United States—which has tougher peer-to-peer sharing laws and meaner copyright protection legislation than you'd currently find on our side of the border.

But a new report from University of Washington researchers Michael Piatek, Tadayoshi Kohno and Arvind Krishnamurthy only illustrates how difficult it is for lawmen to track down illegal swapping of files.

Basically, the three researchers tested the current American system and found that the monitoring system in that country is deeply flawed. Many false positives were recorded because innocent computer users, people who did not even have access to P2P sharing systems, were pinging the Great Monitor in the Sky.

That's because the big downloaders can use technology to mask their file-swapping. Advanced swapping technology can misdirect the detectives to the ISPs of innocent users.

"Up until now, many people assumed that they were guilty," reads the U of W report. "While others have suggested that the results might not be conclusive, we are the first to provide scientific evidence that people could be receiving Digital Millennium Copyright Act notices

today for allegedly illegally sharing content when in fact they were not. Given this potential for false positives, there is a pressing need for ... greater transparency and openness on the practices of the monitoring agencies."

PUTTING IT SIMPLY: the technology that's in place in the United States to monitor file sharing doesn't work. So, if Canadians were to be subjected to tougher laws, how could authorities ever enforce them, when the best monitoring technology available is deeply flawed?

Ironically, I discovered this report through the Recording Industry Association of America. The RIAA boasts in the report that its monitoring system of Gnutella, a popular P2P network, is lauded for its "openness" and "transparency." But, once the actual report is read, you find that the RIAA section is just one small paragraph in a sea of negativity. It's like when the studio uses two words out of a negative movie review to make it seem like that writer actually liked the movie.

Anyone who has read this column in the past knows that I am a supporter of some sort of tougher copyright protection in this country. Maybe that's because, as an author, I have seen entire chapters of my work reprinted onto Web sites, and that ticks me off. But, in an electronic world, we need an enforcement system that works. And we still have to find that. ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

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VARIOUS ARTISTS
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JUSTIN TIME
It's jazz fucking shmazz
An impressive amount, but
Still jazz fucking shmazz

THE BASEBALL PROJECT
VOLUME I: FROZEN ROPES & DYING
DEATHS
YEP ROC
Baseball! kind of sucks
The only thing more boring:
Singing 'bout baseball

G LOVE & SPECIAL SAUCE
SUPERHERO BROTHER
BRUSHFIRE
He's been peddling this
Peppy white guy blues-hop for
Years, and he's not stopping

G-UNIT
TERMINATE ON SIGHT
INTERSCOPE
Progressive? Uh ... nope
This gang bangin' shit is tired
Like long haul truckin'

GAREN
HEALTH CRISIS
INDEPENDENT
Humble dad makes good!
Yay! Garen, you did it!! Now,
Back to accounting!

DIRTY PRETTY THINGS
ROMANCE AT SHORT NOTICE
MERCURY
Pete Doherty can
Suck a fart out of Carl's ass!
Gross! but, kinda true!

VANCOUVER
CANADIAN TUXEDO
MINT
Girly guitar pop
Like the Go-Go's and Quatro
Good for eyes and ears

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illScarlett takes its ska (or maybe its rock, or maybe even its reggae) to the Bank

ALYSSA NOEL / alyssa@vuwweekly.com

Upon first encounter, illScarlett seems pretty cliché. During my conversation with singer Alex Norman, he denies his band's obvious ska tendencies, downplays its politically motivated songs and argues there's no difference between major and indie labels—all things many other bands have said many times before.

Contradictorily, the group's bio describes it as what would happen if Sublime and No Doubt had an illegitimate love child, Norman sings about pot and soldiers and, frankly, there's a blindingly obvious difference between Sony (the band's new label) and, say, Winnipeg's Smallman Records.

But dig a little deeper with this band and you'll be pleasantly surprised. They are, in a word, fun.

Norman describes the sound as a little bit of rock, a little bit of reggae and, from what I gather, if I want to call them ska I'm free to.

"People can call us whatever they want to call us," he says. "I just let them call us whatever they want. I can't even define us, so I challenge anyone to. We're kind of proud we don't fit into any genre. I don't see why anyone has to put a band in a genre. We just kind of wrote the songs we felt like writing and we never wor-

PREVIEW

THU, JUL 17 (7 PM)
ILLSCARLETT
 WITH DANIEL WESLEY, THE HOT BUSINESS
 THE BANK, \$24

ried about that kind of thing. There are a lot more things to worry about in a band."

Like getting noticed, perhaps. That's something the group has excelled at since its very inception, when the members shamelessly set up their gear outside of a Warped Tour stop and caught the eye of the festival's founder, Kevin Lyman.

"Since then we've gotten our name out there, so we don't have to do these stunts as much anymore," Norman explains. "But if ever there's an impromptu performance we can play we'll do it."

ONE OF THE MOST recent opportunities for a free, surprise gig was at a high school where the group wound up being chastised for its new major label backing and, ironically, expensive ticket prices.

"People call us sellouts all the time. We played at a high school for free one day and some kids egged our van and put a little note on it saying, 'Here you go faggots. You guys sold out. How can you be charging so much for



the hall show you're playing?" he recalls. "[That] some people think major labels are forged from the depths of hell and indie labels have their hands clean is just garbage. All labels are out there to make money. They're both a breed of industry."

Since releasing its major label debut, *All Day With It*, almost exactly a year ago, the band has reached a few milestones to indicate its mainstream success, namely a Juno nomination for new group of the year and several MuchMusic Video Award nods.

"We were very excited and honoured to be nominated for a Juno and an MMVA," Norman says. "It sucks we didn't win. I hate losing. And I'm not afraid to admit that."

Perhaps the band's not so cliché after all. ♥

EDMONTON MUSICIANS DIRECTORY

Edmonton's only MUSICIANS DIRECTORY offers free listings to any musician, band or artist. Just send us your name (band name), genre, contact info (name phone email) a photo if possible and a brief stylistic description. (Vue reserves the right to edit for length)

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ARIES (MAR 21 - APR 19)

"The only way to get a difficult feeling to go away is simply to love yourself for it," says author Christiane Northrup. "If you think you're stupid, then love yourself for feeling that way. It's a paradox, but it works. To heal, you must ... shine the light of compassion on any areas within you that you feel are unacceptable." While I personally believe this is a crafty strategy, I suggest adding a twist in order to double its effectiveness: as you're loving yourself for your difficult feeling, literally laugh out loud at how crazily worried and wound up you are about it.

TAURUS (APR 20 - MAY 20)

According to *Harper's Index*, 97 per cent of us believe that following our own conscience is a sign of a strong character. On the other hand, 92 per cent of us think that obeying authorities shows strong character. What that apparently means is that most of us feel we can and should heed the dictates of our own conscience and please the people who control things. In the coming weeks, I think that might be possible for you to do once or twice. But most the time, I suspect you'll have to decide between being either an impeccable rebel or loyal devotee.

GEMINI (MAY 21 - JUN 20)

Some people skip to the end of a book and read the last few pages while they're still in its early stages. They want to know what will ultimately happen without going through the steps that lead up to it. While

it's harmless to prematurely peek at how a book's story resolves, trying a similar approach could cause problems if you do it with your life in the coming weeks. Distortions might arise from trying to "time-travel" to a future date and foresee the outcome of a process you're in the middle of. It could sap your ability to carry out the work you'll need to do. Or it may fill you with false expectations that cause you to misjudge your allies. Be patient.

CANCER (JUN 21 - JUL 22)

Mazel tov is a Hebrew phrase meaning "good luck," but its literal translation is "may the stars be good to you." It suggests that stellar energies influence our fate. In his book *Jewish Magic and Superstition*, Joshua Trachtenberg riffs on Judaism's ancient debate about the subject: "The stars determine human actions, but they too are creatures of G-d, established by Him to perform this special function, and therefore the influence they exert is subject to His Will. Repentance, prayer, piety, charity, good deeds ... are the instruments by means of which man can induce G-d to alter His decrees and consequently to modify the fate that is written in the stars for him." I offer this, Cancerian, as evidence that the title of my column, Free Will Astrology, is not an oxymoron. You have more power to shape your destiny than you imagine—and now is a perfect time to prove it.

LEO (JUL 23 - AUG 22)

This oracle was originally commissioned by a spiritual wilderness school to train its students in high-stress meditation. It has been tested by disciplined explorers who've learned to be fluid and resourceful in the midst of natural chaos. Now it's

being made available to you, Leo—just in time for the last stretch of your dash (or crawl) across the wasteland. By contemplating the code phrase that appears at the end of this message, you will discover the key for turning poisons into medicine, taking advantage of your weaknesses, and knowing your direction without a compass. Here it is: love the beauty and intelligence that are hidden in your darkness.

VIRGO (AUG 23 - SEP 22)

In Terry Pratchett's book *Wyrd Sisters*, there's a passage in which he talks about how the sun conspires with the forest to pump millions of gallons of sap hundreds of feet from the ground up into the sky. And it all happens "in one great systolic thump too big and loud to be heard." That's the kind of activity I recommend for you in the coming weeks, Virgo. Collaborate with the source of all life—the physical sun, if that's your preference, or God or Goddess, if that works better for you—to pull off a huge movement of lifeblood that brings sustenance from below to above.

LIBRA (SEP 23 - OCT 22)

In July 1969, astronaut Buzz Aldrin was the second human to walk on the moon. That was the good news. The bad news was that as he carried out his heroic feat, he wet his pants. He testifies to the event in the documentary film *In the Shadow of the Moon*. I suspect you may soon have a comparable experience, Libra: experiencing a little boo-boo or no-no while you're riding high. Though it may make you feel vulnerable at the time, it's trivial in the big scheme of things and isn't likely to stick with you. How many people even know that Aldrin accidentally peed at his moment of glory?

SCORPIO (OCT 23 - NOV 21)

About nine million people see this column regularly. On average, nine of them experience a one-in-a-million coincidence each week. In the next seven days, however, I believe as many as 90 000 of my readers will have that kind of mind-blowing synchronicity, and most of them will be Scorpions. That's because your tribe is in a phase when happy accidents and miraculous flukes are practically unavoidable. Even if you don't brush up against a one-in-a-million stroke of lucky fate, I bet you'll be touched by a one-in-a-thousand event.

SAGITTARIUS (NOV 22 - DEC 21)

"Dear Flow Meister: I've been surfing the tidal waves of emotion for many days, and am proud to say I haven't wiped out once (though here were two near-misses). But to tell you the truth, I don't know how much longer I can perform this balancing act. How much stamina can one person have? Do you psychically see signs that I'll reach shore anytime soon? —Wobbly Surfer." Dear Wobbly: I predict an end to your trials by Wed, Jul 23—or earlier if you, too, become a flow meister.

CAPRICORN (DEC 22 - JAN 19)

"Ice cream is both innocent and erotic," writes Klintron on technocult.com. "Coffee promises to be both stimulating and relaxing." These examples illustrate the idea of "paradessence," or paradoxical essence, which was developed by Alex Shakar in his novel *The Savage Girl*. I suspect that you'll specialize in paradessence in the coming days, Capricorn. Will that make you feel tormented by crazy-making contradictions or will it excite you with an expanding sense of complex possibilities?

It will be largely up to your intentions. Which would you prefer?

AQUARIUS (JAN 20 - FEB 18)

It's Wallow in Your Envy and Jealousy Week. During this holiday, you may in good conscience explore your covetous resentments and plumb the depths of your longing for what others have attained. Here's the payoff: giving yourself this perverse pleasure should keep you relatively free from envy and jealousy for the next three months. To get yourself in the mood, read this excerpt from Dave Morrison's poem "Jealous": "I am jealous of those who do stupid things and feel no shame. I am jealous of the dead for their reduced workload, jealous of newborn babies for their clean records. I'm jealous of those older than me for what they know, and those younger than me for what they don't. I am jealous of dogs who don't think about living, or dying, they just do."

PISCES (FEB 19 - MAR 20)

The world's oldest penises are 400 million years old. Discovered in Scotland in 2001, they're part of the fossilized remains of an arachnid species known as daddy longlegs. In reporting their find, the paleontologists marvelled that the reproductive organ was two-thirds the size of the entire creature. Let's make this ancient genital a power symbol for you, Pisces. (If you prefer, you can focus on the 400-million-year-old daddy longlegs' vaginas that were also found.) I hope it inspires you to think back to the time when your sexual desires first began to stir. The future of your intimate relationships will benefit from you reconnecting to the primal purity of your original erotic urges. ♡

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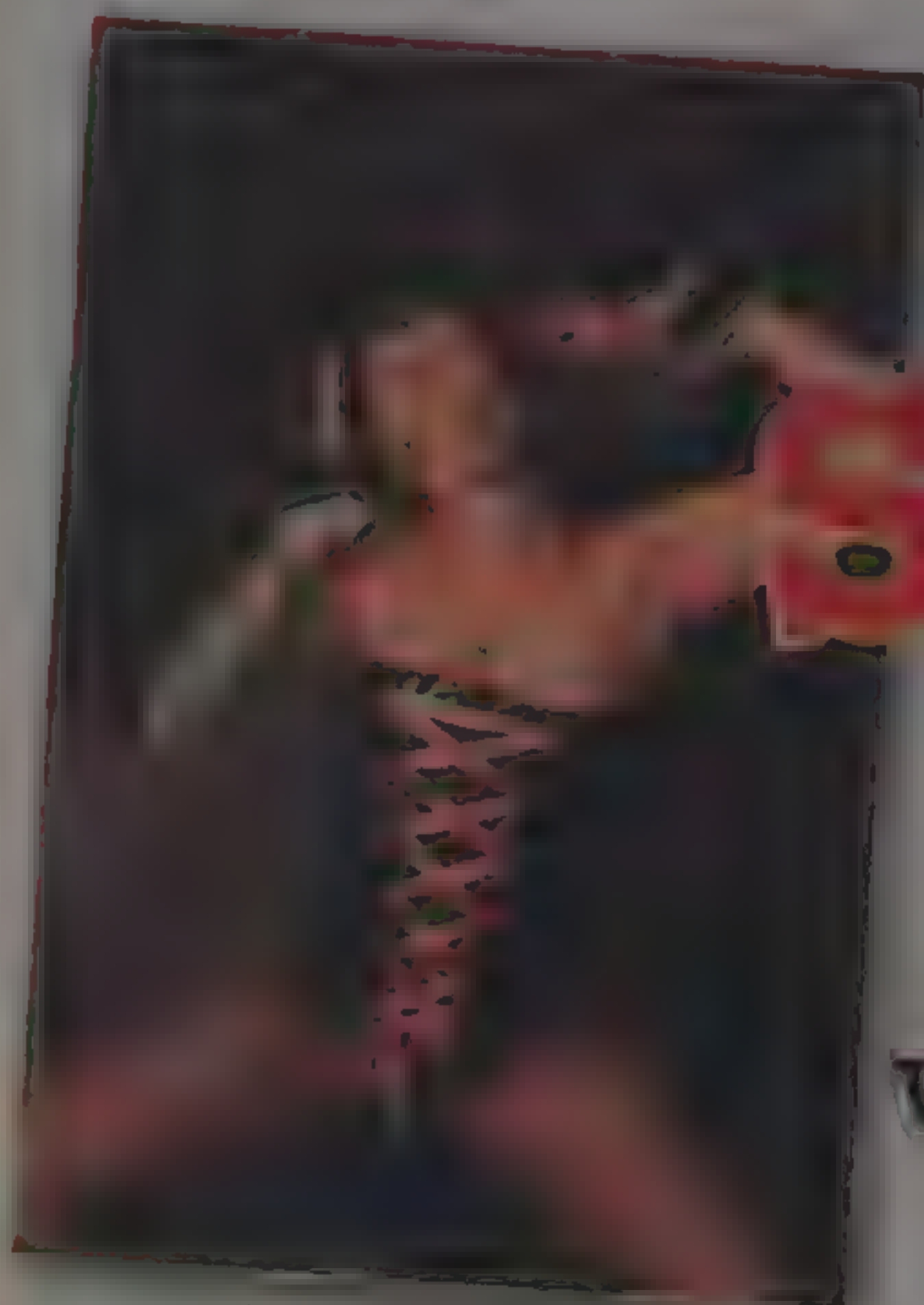
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CLUBS/LECTURES

ARTS OUTREACH BIG BANDS MacEwan's Centre for the Arts (426-4303) • For musicians of all levels to play a variety of music • Tue or Wed (7:30-9:30pm)

AWA 12-STEP SUPPORT GROUP Branside Presbyterian Churchment N floor 6 Bernard Dr Bishop St S.r Winston Churchill Ave, St. Albert • For adult children of alcoholics and dysfunctional families • Meet every Monday 7:30-9:30pm

BACKYARD COMPOSTING AND GRASSCYCLING John MacEwan Centre, Fort Edmonton Park, Fox Drive east of Westgate Drive (780-495-2925) • Explore different composting methods, the principles behind composting, how to solve common problems and how to use finished compost. A tour of the John MacEwan Centre is included • July 12 • \$10

CANADIAN NATIVE FRIENDSHIP CENTRE 11205 101 St NW (426-1999) • Basketball; Mon (5-7pm) • Healing Massage (6-8pm) • Boxing; Mon/Thu (7-9pm), Tue (5-6pm) • Tai Chi, Tue (6-8pm) • Sewing Circle; Tue (6-8pm) • E-adwork Class; Wed (6-8pm) • C.N.F.C. Power Yoga; Wed (6-9pm) • Hip Hop Class; every Thu (5-7pm) • Tai Chi; Thu (6-8pm) • Elders and Residency; Fri (all day) • Life Using and Harm Reduction; last Fri every month (11am-12pm) • Tobacco Reduction; every Fri (1-4pm) • Drop-in Night; Fri (6-8pm)

DEVONIAN GARDENS (780-987-0362) • Traditional garden tour • Tea Ceremony (Ozawa Pavilion); July 13 • 12:30pm Tea Show (Classroom); Sat, July 12 (12-6pm), July 13 (10am-5pm) • Perennial Walk; with Elizabeth St Barry Greig (Main Garden); July 12 (1pm); pre-register • Herb and Flower Festival (Herb Garden and Garden Tour); July 13 (10am-5pm)

EDMONTON BICYCLE COMMUTERS • Children's Bike Clinic, Instructor Training Course: A free one-day course to teach anyone how to run a basic children's bike safety course. Includes a manual, sources and how-tos for necessary equipment • Sat, July 19 • Info: contact John Collier at john.collier@shaw.ca or phone 780-433-1270

EDMONTON GHOST TOURS (780-469-3187) Rescuer Statue, Alexandra Playhouse, 10322-83 Ave. www.edmontonghosttours.com • A ghostly walk in Old Strathcona • Until Aug. 21; Mon-Thu nights only (9:30pm) • \$5

FAVA Movie Cinema 9828-101A Ave (780-429-1671) www.favafilm.ca • Welcome Edmonton's newest filmmakers screening (Basics of 16mm Film Class) • July 17 (7pm)

KEEPERS OF THE ATHABASCA WATERSHED SOCIETY (426-6654) Athabasca Watershed Community Tour • Anishinabe - Forest Interpretive Centre, July 10 (2-9pm) • Fort Assiniboine - Fort Assiniboine Museum, July 11 (2-9pm) • Clearing Lake - Clearing Lake Multiplex, July 15 (2-9pm)

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society 11403 101 St (780-479-0014) www.gadensamtenling.org by Kushok Lobzang Dharmchoe; beginner, Tue (7pm), intermediate Wed (7pm); advanced Sun (10am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208 10132-105 St (425-1050) www.bkworld.org Raja Yoga Meditation • **Meditation and Buddhist practices** 10502 70 Ave, www.karmatashling.ca • 10:30pm with Tibetan Buddhist Lama Ani Kunsang. Buddhist teachings, instruction available; free; Wed (7pm)

SUMMER LABYRINTH WALK Riverdale Hall, 9231-100 Ave (424-8333) • An indoor walk open to all ages and abilities • Sat, July 12 (11am-2pm) • Donation

TOASTMASTERS CLUBS • Chamber Toastmasters Club Chairman of Commerce 600, 9990 Jasper Ave (780-458-1111) • **MacEwan**: Grant MacEwan College 10700-104 Ave (780-633-3921), Fri (noon-1pm) • **Northwest Toastmasters Club**: Lundonderry Public Library www.nwtoastmasters.com Wed (7:30-9pm) • **Power Speakers**: Grant MacEwan Centre for the Arts, Rm 437, 10045 156 St (426-2642), Wed (7-9pm) • **Pursuers**: Best Western Hotel 5116 Gateway Boulevard (780-457-0808) • **Chanticleer**: Kingsway Rm. Millard Health Building 151 Airport Rd (496-4603/474-1138) Thu (7:30am)

VEGETARIANS OF ALBERTA Riverdale Community Centre and area, 9231-100 Ave (780-988-2713) • A group of vegetarians, vegans or raw vegans who will help you serve at least 6 people your own plate. • Beverages and serving utensils • Sat, July 13 • 10:30am • www.VoA.ca

WHAT A WAY TO GO, LIFE AT THE END OF EMPIRE City of Edmonton, 13210 106 Ave (780-913-6466) • 10:30am • Fri, July 11 (7-9pm) • \$10

WOMEN IN BLACK In front of the Old Strathcona Farmers Market • Silent vigil the 1st and 3rd Sat (10-11am) every month • Stand in silence for a world without violence • July 19

QUEER LISTINGS

A-FIRM SUNNYBROOK-RED DEER Sunnybrook United Church, Red Deer (403-347-6073) • Affirm welcome for all people and their friends, family, and allies meet • 2nd Tue (7pm) every month

BUDDY'S NITE CLUB 117258 Jasper Ave (780-488-7736) • 10:30pm-1:30am, Fri 8pm-3pm • Sun: Rotating drag show with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and Co-Diva and Donnatella NE1 in The GoDonna Lounge • DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: Amateur famous DJ Eddy Toonflash, come early to

avoid lineup, no cover before 10pm • Sat: Under the light for men only, free pool and trampoline • DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT) United Church of Edmonton, 10804 119 St • A group of older gay men and their admirers who have common social interests meet the 2nd Sun (2-3pm) of most months for a social period, a short meeting and a guest speaker, discussion period or a potluck supper. Special interest groups meet for other social activities throughout the month. email: edmontonpt@yahoo.ca www.primetimerswww.org.edmonton

GLBT SPORTS AND RECREATION www.teamedmonton.ca • Women's Drop-in Recreational badminton, Oliver School Gym, 10227 118 St (780-465-3620) Wed (6-7:30pm) • Bootcamp, St. Alphonsus, 11624-81 St, Mon (7-8pm) bootcamp@teamedmonton.ca • Bowling: Gateway Lanes, 100 3414 Gateway Blvd; Sat (5-7pm); bowling@teamedmonton.ca • Running: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St, Tue (8-9pm), Thu (7:30-8:30pm); swimming@teamedmonton.ca • Volleyball: 101 Amiskwacy Academy, Municipal Airport Terminal just off Kingsway; Wed recreational (8-10pm); recvolleyball@teamedmonton.ca; Thu Intermediate; volleyball@teamedmonton.ca • YOGA (Hatha): Free Lion's Breath Yoga, every Sun (2-3:30pm); yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB Boots, 10242-106 St (780-387-3343) • Crossdressers, transsexuals, friends and supporters meet 2nd Thu each month http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu every month (fall/winter terms) Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/780-488-5768) • Providing confidential peer support to people living with HIV • Tue (7-9pm). Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St. Jean, Rm 3-18 (780-490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat (9am-5pm) every month • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate, Socializing after practices • Every Tue, Thu

PFLAG Pride Centre, 9540-111 Ave • Support meeting for parents, families and friends of lesbian, gay, bisexual and transgendered people • 1st Tue (7pm) every month • Information phone Ruby at 780-436-1998 after 6pm, or edmontonab@pflagcanada.ca

PRIDE CENTRE OF EDMONTON 9540-111 Ave, www.pridecentreofedmonton.org (780-488-3234) • Open Tue-Fri 11-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Meet every Tue/Thu (2-4pm) • CA: Meet every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat (noon) • Youth Understanding Youth: Youth up to 25 years, support and social group meet every Sat (7-9pm); yuy@shaw.ca • Womospace: Board meeting 1st Sun each month (10:30am-12:30pm) • Trans Education/Support Group: Meet the 1st and 3rd Sun (2-4pm) of each month, www.albertatrans.org • Men Talking with Pride: Meet every Sun (7pm); facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: Meet the 2nd Mon of each month (7pm) • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance; Support meeting the 2nd Tue each month (7:30pm) • PFLAG Edmonton: Support and resource group for parents and friends of GLBT individuals meet the 1st Tue each month (7pm) • Free short-term, solution-focused drop-in counselling, every Wed (7-10pm) • YouthSpace: drop-in for LGBTQ youth up to 25; Tues-Sat (3-7pm)

ROCK OUTSIDE WESLEY UNITED CHURCH 117258 Jasper Ave (780-482-1587) www.rwuc.org • Soul OUTing: an LGBT-focused alternative worship • 3rd Sun every month (7pm), worship Sun (10:30am); people of all sexual orientations welcome. A LGBT monthly book club and a bi-monthly film night. Call for more info or email jravenscroft@rwuc.org

ST. PAUL'S UNITED CHURCH 11526-76 Ave (780-436-1555) • People of all sexual orientations are welcome • Every Sun (10am worship)

VELVET UNDERGROUND 10030-102 St, www.pureedmonton.com • Pure.Heat: An evolution of gay nightlife. A new monthly party for the gay community featuring celebrities and The World resident DJ Dan James, shirtless dancers and special guest appearances • June 19 (9pm door) • \$10 (door)

WOODY'S 11723 Jasper Ave (780-488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

AINEMBABAZI CHILDREN'S PROJECT: SKYDIVE FOR AFRICA Eden North Parachute School, www.ainembabazi.org/skydive.htm • Aims to improve the quality of life for orphans in Africa • Tandem jumpers: Sat, July 12 (1pm); Solo and Tandem jumpers: Sun, July 13 (9am) • Proceeds go to support projects in Uganda

CAPITAL EX Northlands, www.capitalex.ca • Summer Celebration • July 17-26

DOWNTOWN SUMMER PARTY TENT Jasper Ave, between 107 St 108 St (780-420-9098, www.thebankulturalounge.com/780-428-0099, www.oilcityroadhouse.com) • Featuring radio DJs, bands, DJs and VIP's from the indie scene including drivers • July 16-26

EDMONTON STREET PERFORMERS FESTIVAL Sir Winston Churchill Square (780-425-5162), www.edmonton-streetfest.com • Until July 13

LEONARD COHEN INTERNATIONAL FESTIVAL Various Venues; www.cohenfest.blogspot.com • Celebrate Leonard Cohen in several days' worth of music, art and film; featuring singers, songwriters, film-makers, dancers, and visual artists • Winspear Centre: Gala Concert; Sat, July 26 • Masonic Hall, 10318-100 Ave, concert-in-the-round, Fri, July 25 (8pm) • Citadel Rice Theatre, 9828-101A Ave; *Dance Man*; July 23-24 (7pm) • Stanley A. Milner Library Theatre: Documentaries and music videos by artists who have recorded his songs; July 24 (5-7pm) • July 23-28

MOTION NOTION Near Drayton Valley, 1hr West of Edmonton, motionmotion.com, DJs, bands, on 4 stages featuring Freq Nasty, Eskimo, Melanta, Small Town DJs, TreavorMoontribe, DVAS, Nystagmus and others • July

17-20 • Tickets at Footh, TicketMaster and Grass Roots

PERUVIAN INDEPENDENCE DAY CELEBRATION Citadel MacLab Theatre, 9828-101A Ave (780-709-2399) http://aculpeca.com • Peruvian Canadian Cultural Association (ACULPECA) and the Edmonton Folk Arts Council will feature entertainment from artists representing Edmonton's Peruvian cultural community • July 19 (1pm) • \$5 (door), Proceeds will be donated to UNICEF in support of the cyclone victims in Burma

SOURDOUGH RIVER FESTIVAL Various locations, www.sourdoughrafttraceassociation.com • \$3 pancake breakfast (8-10am); Music, entertainment (10am-noon) at Terravillager Park • Launch of rafts (noon); best locations along the river bank for spectators to watch the race are Laurier Park, Emily Murphy Park, Kinsmen Sport Centre Park and at Louise McKinnon. Rafts complete their voyage at Rafter's Landing • Awards Ceremony at Rafter's Landing (4pm) • Sun, July 13

TASTE OF EDMONTON Sir Winston Churchill Square • July 18-27 (11am-11pm)

KARAOKE

BLIND PIG 32 St, Anne Street, St. Albert (780-418-6332) • Tue/Wed/Fri: Karaoke with Shelly

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (780-484-7751) • Wed (8pm-12am), Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

CASTLEDOWN'S PUB 16753-100 St • Tue (9pm-1am) with Off-Key Entertainment

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Tue (9pm) with Sonia/Prosound

CROWN AND ANCHOR 15277 Castledowns Rd (780-472-7696) • Thu (10:30pm) • Wed: Name that Tune

DRUID 11606 Jasper Ave • Wed nights: with Gary from Mr. Entertainment

ECCO PUB 9605-66 Ave • Sat (9pm-1am)

GAS PUMP 10166-114 St (780-488-4841) • Tue/Wed (9pm-1:30am) Gord's Best Live Singing Show

HAWKEYES TOO 10044-102 St (780-421-9998) • Fri, Sat (8pm-midnight), Hot Karaoke Productions

HOOIGANZ PUB 10704-124 St (780-452-1168) • Fri Karaoke with Knsta, Liquid Entertainment

INGLEWOOD PUB 12402-118 Ave (780-451-1390) • Thu, hosted by Gordo, Fri/Sat hosted by Jolly Greg Giant (9:30pm-2am)

JASPER PLACE HOTEL 15326 Stony Plain Rd (780-489-1966) • Mon (9pm-1am) Karaoke

KNIGHTS PUB SOUTH 19 Ave, 105 St (780-461-0587) • Fri/Sat (10pm-2am) Gord's Best Live Singing Show

LAMONT HOTEL • Last Fri every month (10pm-2am) with ProSound Productions

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (780-431-5815) • Sun (8pm) With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Fri (5pm-late) with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (780-998-7888) • Fri (9:30pm) with Sonia/Prosound Productions

MONA LISA'S PUB 9606-118 Ave (780-477-7752) • Thu, Fri, Sat: sound and songs with great hosts

NEWCASTLE PUB 6108-90 Ave (780-490-1999) • Thu

NEW WEST HOTEL 15025-111 Ave • Sun (3-7pm)

O'CONNOR'S IRISH PUB 9013-88 Ave (780-465-4834) • Thu (8pm): Terra with Mr. Entertainment

ON THE ROCKS 11740 Jasper Ave (780-482-4767) • Mon (9:30pm) with Wil Clark and Mr. Entertainment Wed (9:30pm) Name That Tune • Thu (9pm): Salsa Rocks with Cuban salsa DJ

ORLANDO'S 115163-121 St (780-457-1649) • Wed, Thu, Sun (9:30pm-2am); with TLC Entertainment

OVERDRIVE NEIGHBOURHOOD PUB 6401-104 St (780-988-5457) • Sat (9pm): hosted by Jenny Joy

ROCK PUB AND GRILL 570 St. Albert Tr, St. Albert (780-458-5571) • Karaoke Tue (9pm-1am); TLC Entertainment

ROSARIOS 11715-108 Ave (780-447-4727) • Longest running Karaoke bar; 7 days a week

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ST. MICHAEL HOTEL • 1st Fri each month (9pm-1am), with ProSound Productions

SHERLOCK HOLMES 1650 WEM • Karaoke Industry Night Sundays: Terra with Mr. Entertainment; 9pm-2am • Rock Band Mondays: Terra with Mr. Entertainment; play for fun, all skill levels, 8pm start

SIDELINERS PUB 11018-127 St (780-453-6006) • Thu/Sat (9pm-2am); with Shelley

SILVER MARTINI 10658-156 St • Every 2nd Sat (9pm-1am), with ProSound

TAPHOUSE 9020 McKenney Ave, St. Albert (780-458-0860) • Wed (9pm-1am); hosted by Beauty and the Beast

THORSBY HOTEL • Sat (9:30pm-1:30am) with ProSound Productions

TRANSIT HOTEL 12720 Fort Rd • Thu (7:30-11:30pm) with ProSound Productions

WILLY'S PUB 990 Lakeland Avenue, Sherwood Pk • Every 2nd Sat (9:30pm-1:30am)

WOODY'S PUB 11723 Jasper Ave (780-488-6557) • Karaoke Mon 8pm-12am with host Chad • Every Sat (7pm-12am) with host Gary • You Don't Know Jack: Game show every Thu (8pm) with host Patrick (aka Tequila Mockingbird) and sidekick Scooter

X-WRECKS LOUNGE 9303-50 St • Wed (7:30-11:30pm); with Sonia/Prosound

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (780-459-0295) • Thu (9:30pm-2am); with Off-Key Entertainment

Happy birthday to Queermonton: what a difference a year makes!

1997

QUEERMONTON

TED KEAR
ted@vueweekly.com

This week, along with co-contributor Tam Gorzalka, Queermonton celebrates its first birthday. In that time we have been offered free porn (well, actually, just Tam has), received fan mail and hate mail, been blogged about (well, actually, just Tam has), lost a good friend in our first editor and champion Ross Moroz and have had the opportunity to explore Edmonton's homosexual landscape

For me the fact that we could fill a year of columns and still keep going has been an eye-opener. Early on I was skeptical that there would be enough interest and content to keep going but, as I found out, these are interesting times to be gay, and an even more interesting time if you're queer.

As the year has progressed, the word queer has become more important to me and more defined in my own mind. At first it was just a word I was experimenting with. I knew that at one time it was a trigger word, but for me it held no baggage. Then I started using it interchangeably for "gay" or "homosexual" or "LGBT community." Queer became a catch-all for any and all sexual and gender minorities. Then, as I became to further realize that as a sexual being we are also political beings, the word queer began to take on more of a specific yet malleable space in my mind and writing.

It started with me noticing friends using the word queer as a verb: to queer things, to challenge the heteronormative structure embedded in things. At its root queer is to twist; so to queer something is to twist something, thereby challenging it to its limits.

With this in mind I often considered that I am writing this column not just for sexual and gender minorities but also for all those people who don't fall into those categories but are interested in the LGBT experience and, more importantly, in learning about the queer experience.

Being from the LGBT community is a natural entrance to being queer. As sexual and gender minorities we have already had to do some work on negotiating ideas of what is wrong/right, acceptable and understandable in society. We have already seen behind the curtain to understand that there is no wizard, that we are all our own wizards and that Oz is whatever we make it.

Some of the greatest joy I have experienced this year in writing Queermonton was uncovering stories of how queer people have challenged and changed the world for the better. From ACT UP to Harvey Milk, from the Boys of *Bash'd* to one of Edmonton's finest queers, Lucas Crawford, I was excited to share the stories about how simple acts of expression when combined with rigorous thought and passion could have a huge effect. Queers save lives, break barriers, use art to heal and use their minds to help others think differently.

While interviewing Crawford, he said what has become for me a guiding question when writing Queermonton and living my life. We were talking about how to deal with the frustration of witnessing apathy in our own communities and



he asked rhetorically, "How did you not learn from what is for me *the gift of queerness*, an appreciation for difference and an ability to think critically?"

EDITED OUT of the original article, the question was never far from finding its way back into Queermonton. It is for me the backbone of new queer thinking. Contained in its 24 words is permission to choose queerness, permission to think of queerness as a gift and a challenge to embrace difference and critical thought

Intrinsic in the appreciation of the question, and queerness in general, is the division between gay and queer. Whereas I think being gay for the most part is something you are born with, queer is a choice, a sought-out way of being. Gay concerns biology, queer concerns the social. Of course it is important to remember that gays can be queers and queers can be gay, but they can exist independent of each other as well. A straight person can be queer and a gay person can be not queer

It's from this point of view that I began to see more clearly that queer was a strategy for exploring the human experience and a way of curating a life in the face of gentrification, globalizations and assimilation. From barebacking to pregnant men to ever-more-challenging definitions of family and relationships, we are living in a moment where the status quo on sexuality and gender is being challenged and thus changing. In the face of gay marriage and other symbols of homosexuality being accepted, queer people are choosing to remain on the fringes to keep the tribe of difference alive and ensure that diversity in its truest form is maintained.

In the end, queer has gone from a generic word I used to encompass the multitudes of a labels that exist within sexual and gender minority communities to a word I use to describe the multitudes that can exist in life in general.

Twenty-six—now 27—columns later Queermonton has evolved. From finally being OK with being gay to incorporating lessons of queerness into strategies for everyday living there is room for more intrigue, exploits and learning.

Happy birthday, Tam, and thank you for all the presents Luke Foster, Ross Moroz and Scott Harris. ♥

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DATING

Eight Minute Date-Speed Date Fri. July 11 at The Rock Pub & Grill (St. Albert) Ages: 24-36, 37-47 & 48-58. Register at 457-8535 or www.eightminutedate.ca

EDUCATIONAL

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Featured in Elle Canada, Vivid Image Studio is looking for a Salon Co-ordinator. Great wage and perks. Training to start mid August. Contact Raffle or Chantal 488-9961

The Cutting Room is looking for Assistants and Stylists. Please drop off your resume to 10536 124 Street

Drivers wanted: \$15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570

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ARTIST TO ARTIST

Steeps-Old Glenora; for open mic-Spoken word First Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

Expense Movement Arts Festival presented by Azimuth Theatre; Feb. 26-Mar. 1, 2009 at the Roxy; Call for Submissions. Looking for some wicked choreographers, crews, visionaries and collectives. For info e-mail: expansfestival@gmail.com; **Submission Deadline: July 15, 2008**

Alberta Children & Youth Services-The Art of Peace Challenge 2008; www.familyviolence.gov.ab.ca/www.b-free.ca; **Deadline is August 1.** For youth 14-20

Photographer seeks interesting, strong, photogenic faces. Sitter will be repaid with free photographs. Gerry contact@gerryyaum.com, www.gerryyaum.com

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Seeking female lead guitarist. Punk/Alt Rock Band. Serious inquiries only. 780-757-1972 Ryan, 780-637-4226 Johnny; www.myspace.com/de39phuk39s

Drummer wanted for jam session. Top 40 music. Recreational with maybe the odd gig. Dave 456-6600

Guitarist needed for est. blues/rock band. Gigs all year, summer booked. Oct. recording. Be creative, dedicated, flexible (jam 2-3/week), responsible, own vehicle, sober. Audition. Sharon 634-8535/Stephanie 780-474-9383/message with Jeff at 690-9111 (cell)

Edmonton reggae band seek experienced bassist for original material. Inft: Slightly Stoopid, Sublime, the Marleys, Sizzla, Israel Vibration, etc. kelly.callin@gmail.com

Buskers wanted **Aug. 2** outdoor family event in Stony Plain. Must register. spcountrymarket@hotmail.com 445-9114 Seeking lively, friendly entertainers

VOLUNTEER

The Support Network needs Casino Volunteers for either **Aug. 20 or 21**. Meals provided. Apply on line at: www.thesupportnetwork.com or call 732-6648

Volunteers wanted for feats-Festival of Dance, (June 28-July 13) please contact Feats Festival staff at (780) 422-8107 or feats2008@live.ca

Volunteers needed to "make fun" at the Edmonton **International Street Performers Festival (July 4-13)**. Apply online at www.edmontonstreetfest.com, email at volunteer@edmontonstreetfest.com, or call Liz at 425-5162. (volunteers must 14 yrs minimum)

The Edmonton International Baseball Foundation is looking for volunteers to assist in the hosting of the IBAF World Junior AAA Baseball Championship (**July 25-Aug. 3**). Call the E.I.B.F. Tournament Office 498-2225

Volunteer for Canadian Francophone Games Edmonton 2008 (JFC). **Aug. 14-17**; English speaking volunteers are welcome. For info visit www.jeuxfc.ca

Volunteers for **The Edmonton Dragon Boat Festival, Aug. 22-24**, at the Louise McKinney Riverfront Park. Many positions: beer gardens, merchandise, volunteer, and performer tents and more. Free t-shirt, hat, meals, prizes. A post appreciation party at the Lingnan. Sheila edbf07@gmail.com; visit www.edbf.ca and download an application

Participants and volunteers needed for the **28th Annual Terry Fox Run 2008, Sun, Sept. 14, 8:30** (registration), 10am (run) at Hawrelak Park. Run/walk/roll 2, 5, or 10 km, www.terryfoxrun.org, 888.836.9786 for info

Do you remember being a kid....the laughter, the smiles, the simple delights! Bring the laughter, smiles and simple delights to child and back into your life! **Be a Big Brother or Big Sister Today!** Call 424-8181. Remember you don't have to change your life to change theirs!

Hope Mission call for the summer, need water bottles to hand out throughout downtown's inner city. Drop-off at 9908-106 Ave, call 422-2018

Trout Unlimited's Yellow Fish Road Program Looking for volunteers interested in the environment and aquatic ecosystems. Volunteers paint yellow fish on storm drains in Edmonton neighborhoods. E: krol-heiser@tucanada.org

The Edmonton Guerrilla Gardeners Want You! Looking for participants to help in the mass planting of sapling trees along Baseline Road between Edmonton and Sherwood Park. Info at: <http://edmontongg.blogspot.com>; www.facebook.com/group.php?gid=10775038726

Red Cross's Humanitarian Issues Program: need volunteers to help promote humanitarian issues to the

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Edmonton Community. We are hoping to expand our youth team (12-24 yrs old) Contact Laura Keegan at laura.keegan@redcross.ca

Rise Up: Radio Free Edmonton on CJSE FM 88 seeking people with a critical ear who will be at protests, picket-lines, blockades, any sites of struggle between people, corporations or governments to simply bring a recorder and send us the footage. E: riseupradio@cjsr.com, Sam Power, 492-2577 ext. 4 for recording equipment and more details

Rise Up: Radio Free Edmonton on CJSE FM 88 can use help with hosting, interviews, editing, scoop searching, news hounding and beat reporting. interested? E: riseupradio@cjsr.com

Volunteers Needed! to help newcomer Somali children with homework. 2 eves/wk. Northside location. Call Judy 424-3545, ext 249

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

Old Strathcona Youth Society: Looking for volunteers (21+) interested in working with high-risk youth, drop-in setting. Naomi 496-5947, e-m: osyc@telus.net

Be a Big Brother or Big Sister! Be a Mentor! Call Big Brother Big Sister today. **424-8181**. Become an in-school mentor, just one hour a week

HEALTHY VOLUNTEERS required for studies with the Brain Neurobiology. Research at UofA (407-3906). Reimbursement provided

The Brain Neurobiology Research Program at U of A is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study. Please call 407-3906 if interested

Break the Code! Help and adult to read and write. Call Jordan Centre for Family Literacy 421-7323 www.familit.ca

Tandem Captains-Cycling with the Blind Tandem Captains required. Please contact John Collier at 433-1270

Senior's Birthday Entertainment
Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties. Weekday message Karen 780-468-1985 seesa.ca

Plant a garden row for Meals on Wheels
Looking for help with fresh produce during the summer. Drop off produce 11111-103 Ave, 8am-3pm weekdays; www.mealsonwheelsedmonton.org

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 424-3545; ext 249

Volunteers Needed! to assist new immigrants on first time shopping trip for essentials. 2-3 hrs. occas. weekdays. Call Judy 424-3545, ext 249

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Had Enough? Cocaine Anonymous 425-2715

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Volunteers Needed to help new immigrants to Canada learn about Canadian customs and culture. Tue and Thu June-Aug. Ph Judy 424-3545, ext 249

The Support Network: Volunteer today to be a Distress line listener. Apply on line at www.thesupportnetwork.com or call 732-6648

Meals on Wheels, volunteer kitchen help and drivers needed, weekdays 10am-1pm. Call 429-2020.

Volunteer for ElderCare. Help with daily activities for seniors. Call 434-4747 Ext. 4

Canadian Mental Health Association-Edmonton Region Board Recruitment. For info visit www.cmha-edmonton.ab.ca, click on Volunteer. Contact Abigail Parrish-Craig at grammaabby@shaw.ca

Join in the hottest new trend of personal history. Unique volunteer opportunity to develop your artistic and writing skills by helping to put together a collection of life history stories of Edmonton elders. Interviews have been conducted, we now need someone to assist with transcription, storywriting, and/or layout and design. 434-4747 ext 4 for info

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Special needs "Learn to Bike" courses at Gold Bar Park are looking for volunteer experienced cyclists to help with this course. Thu evenings **Sept 4-Oct 16**. John at jbcollier@shaw.ca

Love Bingo? Volunteer for Elder Care. Bingo volunteers are needed to help raise funds for program meals and outings. Ph 434-4747, ext. 4

Exposure: Edmonton's Queer Arts and Culture Festival seeks steering committee volunteers. Visit www.exposurefestival.ca

Volunteer for a more just society for immigrants and refugees. www.multiculturalcoalition.ca or call Janina 423-1973

P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the Math Literacy Program. For info Ph 424-5514

E.C.A.W.A.R. (EDMONTON COALITION AGAINST WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts, Ph 988-2713

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